"Authors vs. Actor: The Point of View"

THE NEW YORK
DRAMATIC MIRROR

APRIL 21, 1915 PRICE TEN CENTS

EMMA DUNN
in "SINNERS"

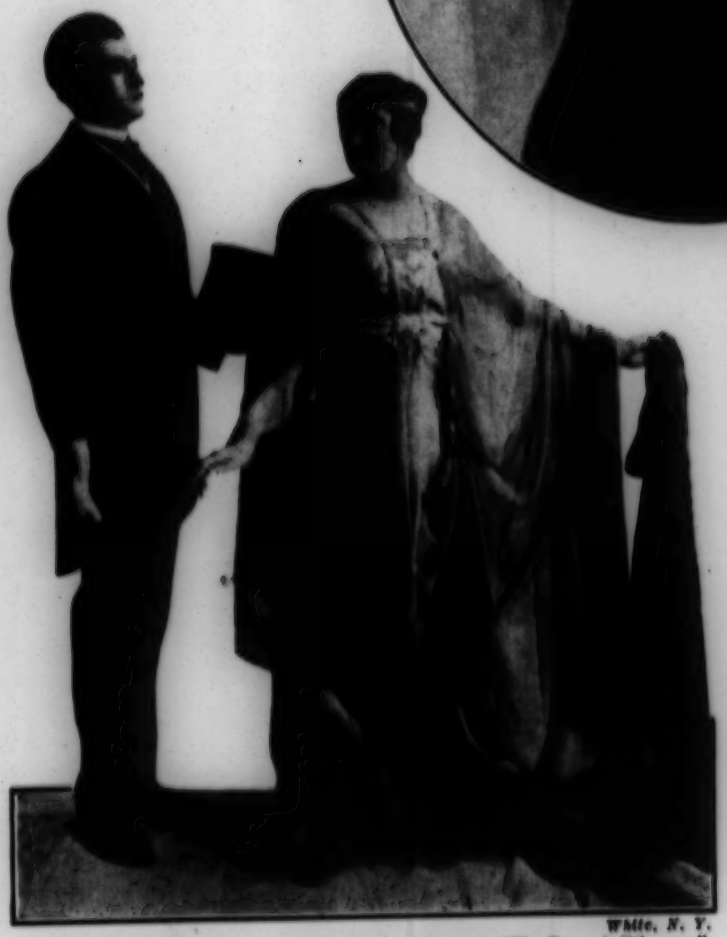
Drama, Vaudeville and Motion Pictures

White, N. Y.

Little Billie makes ardent love to Trilby despite the presence of his comrades. Wilton Lackaye as Svengali, Taylor Holmes as Gecko, George MacFarlane as the Laird, Burr McIntosh as Taffy, Rose Coghlan as Madame Vinard, Brandon Tynan as Little Billie, and Phyllis Neilson-Terry as Trilby

The selection of Vivian Tobin for the part of Alice in "Alice in Wonderland" showed excellent judgment. She plays with delightful naturalness and simplicity

To make Shaw more popular with the American public and himself less popular with Shaw seems to have been the result of Arnold Daly's revival of "You Never Can Tell." As Dr. Valentine, the five-shilling dentist, Mr. Daly plays with his accustomed skill.



White, N. Y.

Ian Maclaren as Sir Colenzo, the specialist in lung diseases in "The Doctor's Dilemma," succumbs to the treatment of Lillah McCarthy as Jennifer, the specialist in charm

White, N. Y.

A dramatic moment in "The Natural Law." The Doctor (Howard Hall) submits his athletic rival (Otto Kruger) to an "acid test" in order to learn the extent of the boy's love for the unfortunate young artist (Helen Holmes)

THE NEW YORK DRAMATIC MIRROR

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AUTHOR *vs.* ACTOR—THE POINT OF VIEW

By DELAVAN HOWARD

AUTHOR vs. Actor: Playwright vs. Producer: Dramatist vs. Director. It's all in the point of view!

The long-standing difference of opinion between the creator and the interpreter of the dramatic Art-work regarding the relative degrees of authority which should attach to each, becomes quite easily explainable when attributed to a difference in "point of view." And, by the same token, the said "difference of opinion" may be settled once and for all—an' ye promise, Sirs, to abide the issue. Everyone knows what a difference there is in the appearance of anything, when seen from varying directions—in truth, often all the difference in the world! Since the aspect of any object, then, may vary thus indefinitely, it is evident that any representation which is designed to produce a definite and particular impression on its beholders, must be intended to be seen from some *one particular point of view*.

A dramatic representation is obviously designed to produce its intended effect when viewed from one direction only—that of the audience, "in front." All who take part in such a work (author, actor, stage-director, etc.) will at once agree on this general proposition.

"Why certainly! Scenery is made to be looked at from the front; and we "make up" and put forth all our efforts to have things look right to them out there."

But when it comes to extending the application of the axiom, from the merely physical point of view, to the psychic one—"ay', there's the rub." When "personalties" enter the question, it very naturally becomes obscured by the radiations of the human "ego."

"We are the interpreters of the dramatic work," say the actors, "and, therefore, we must present it as we see it—from our own point of view!"

A very naive and natural answer, indeed; but, one which reveals that they mistake their *limitations* for *advantages*, or else are trying to beg the question.

Come, gentlemen (ladies, by your leave, we will exempt you from any "militant" participation in this little controversy), quit beating about the bush, and answer me this: Are plays constructed principally to appeal to and satisfy the audience, or the actors? It's a plain question, and a fair one.

Methinks there can be but one reply: Just as obviously as the scenery, costumes, make-up, and other physical elements of a dramatic presentment, are designed to produce their effect *on the audience*, and *not on the actors*, so is the psychological effect (which is the chief aim of the whole) planned for the same end and purpose. This is the view which includes the entire *raison d'etre* of the dramatic representation.

The "point of view," then, should be that of the spectator "out front;" and the principal concern of those who control the representative apparatus should be to see that a constant consideration of that view is made paramount.

Now, who is best fitted and prepared for that office? Certainly, not the actor, who is himself the object of the spectators' observation, and whose own outlook is diametrically opposite to theirs. Nor yet the dramatic director or producer, who stands in the middle ground and aims to look both ways, as it were, hence missing the effect of that *single view-point*.

It seems very clear that there is one, and only one, who can fill the situation; wherefore, let us introduce him. Gentlemen, the Author!

The Author looks naturally from the same standpoint as the Spectator. In fact, he simply *foresees*, in his mind's eye, what the latter views after materialization; as the imagination presents its pictures naturally in "front view" form.

A lot of argument, isn't it, to prove something which is self-evident in the meaning of the word "author"? Yet, evident as it may be to the author's self, he finds it hard, indeed, to have this "evidence" generally admitted and his *authority* recognized. The poor soul is usually regarded by the dramatic doctors and nurses (and other "old women" who "assist" at the birth of his play) as deserving just about as little consideration in the circumstances, as his prototype—the paternal human progenitor—is, at the birth of *his* offspring; which is to say, none at all!

"Oh, wad some power the giftie gie us,
To see oursels as ithers see us."

"'Tis a consummation devoutly to be wished," indeed; but until some beneficient deity so endows the actor, he can never hope to attain the view-point of the audience; and the more experience he has behind the foot-lights, the less he becomes qualified for taking the other outlook. He must, therefore, submit to some mentor.

The producer has always claimed, and succeeded in appropriating for himself, this function (on the principle, perhaps, that "might makes right"); but it pains us, really, to have to declare that his record shows a lamentable misuse of his power.

The producer is simply the materializer of the author's creative imaginings, and his activities have to do chiefly with putting the same into concrete form. All his energy naturally focuses itself on the technical side of the production; and, necessary though this is to the realization of the author's ideals, it should not be forgotten that it is only a means thereto, and therefore a subsidiary factor.

From the very nature of his duties, the stage director is prone to come more and more to value and "swear by" the "tried" and "conventional," and hence be inimical to originality and creativeness; wherefore we feel it our duty to "hand him one" where he needs it—on that abnormally swollen "bump" which causes him to imagine himself capable of usurping the function of the originator. Probably few stage-producers ever flourish who did not entertain a more or less "sneaking" idea that they could write a better play than any author—"if they had the time," etc., and doubtless many such a one could and does succeed at authorship; but no one can properly combine the two activities at the same time unless he is a superman. Attempts to do so will result, at best, in labelling him in one of three ways—as a *good author*, a *good producer*, or a *mediocre author-producer*.

Conversely—the Author should not attempt to be a producer also at the same time. He, too, must limit himself to *one* view-point, if he would retain clear vision.

And, now, we hope that the issue is clear—to the Author belongs supreme authority—assuming of course, now and always, that he is a true Author—a *playwright* and not merely *playwriter*, a dramatic architect and not a dramatic carpenter!

Who ever heard of a competent architect allowing his plans to be disfigured and changed by the carpenters or foreman of construction? Changes in detail may be suggested by them, and result in minor improvements overlooked by the designer; but such changes are made, if at all, *with the consent and approval of the architect*, and *not against* it!

Yet the dramatic boss carpenter—the typical stage-director, rarely has a doubt about it being his right and duty to alter and cut away at his pleasure the structure which he is helping to build upon the plans of the dramatic designer. Indeed, that is generally the first thing that he thinks about.

"Why, sure! It's got to be cut and revised, you know. We always do that. Plays are really made at rehearsals, anyway."

He has his warrant in the "line" successfully "put over" by some prominent predecessor, to the effect that "plays are not written; they are rewritten!" a piece of buncombe which the genus author apparently has never had the hardihood to dispute.

However, we admit that the author is largely himself to blame for not receiving due recognition; as—but that's another story which we'll leave until another time.

Returning to our attack upon the Giant Despair (of our author), we find the Monster—pardon, we should say *Monsieur-Directeur*—gleefully performing his usual play-amputating "stunts." He cuts and changes "lines," transposes and eliminates "situations," and even tinkers with the plot. If he would confine himself to minor operations on the skin or surface, which, while disfiguring its appearance and "lines of beauty" would not endanger the life of his victim, much might be forgiven him, on the score of good intentions. But, no, he hacks and carves away, apparently without any regard for the fact that there are such things as Vital Organism and Structure—cutting into which, means the death of the subject!

Regarding these "minor" operations, which are the very joy of his soul to old "Doctor Director," he usually dismisses protest at his reckless slicing and lopping off of the epidermis, with some such cheerful admonition as the following—to "pa" Author who stands anxiously looking on:

"Oh! never mind the lines, my boy! Lines are of no account. Words don't mean anything. It's action that counts!"

And he forthwith gets into action in his well-known forcible way, with the result that poor "pa" is "counted" out—if he has the temerity to attempt protection of his offspring!

Perhaps the Producer doesn't mean to be so cruel as he seems. He may not regard a Play as a

(*Continued on page 5.*)

MADAME CRITIC

WHERE, oh, where, are the "musical cocktails," the "little bits of nonsense," the "spring tonics for the tired business man," which formerly greeted us with various charms at this particular season of the year? It used to be the delight of visitors who have the privilege and cost of sniffing Broadway atmosphere during a few days only in a twelvemonth to revel in those extraordinary concoctions which only the manager, the stage carpenter, the stage manager, the line writers, and all the others responsible, could ever explain how they happened to grow from so little.

I once asked a man whose name appeared on the programme as author of the "nonsense" spoken by high-salaried actors, "How did you happen to think of all this?"

He threw up his hands.

"Don't give me credit for it," he said. "They insisted upon having some one's name as author, and, I suppose, mine looks as well on the printing as any other, but——"

"Then you didn't write the libretto?" I asked.

"Yes—no; that is—I don't know," he replied. "To tell the truth, I did write a libretto, but it wasn't this one, or anything like it. I was wild at first when they started to make changes. Everybody had something to say, and said it. Finally, when the show girls began to complain that they couldn't speak my lines half so well as they might if they had written them, I gave the poor old libretto into their keeping. What was the use!

"When everybody got through adding and subtracting dialogue and bits of business, and fixing the grammar *ad lib*, I never would have suspected myself of having been the original instigator of the crime.

"'It's him!' joyously exclaimed one dainty maiden upon beholding her adored tin soldier.

"'I beg your pardon, Miss Haughty,' I ventured to suggest, 'but would you mind saying, "It's he"?'

"'Why should I?' she inquired, arranging her usual corsage shield of orchids.

"'Because it's so much better grammar,' I replied.

"'Well, it may be better grammar,' she answered doubtfully, 'but I simply couldn't say *he* for *him*. It would spoil my scene. I can't afford to take a chance on what don't come easy. This part (she had two lines) is the chance of my life, and I ain't a-going to spoil it. It'll take all my nerve as it is to keep my knees from letting me down on the floor on the opening night with those mutts, the critics, glaring at me from the aisle seats.'

"I appealed to the stage manager. Orchids or no orchids, grammar is grammar, and my name was to be on the programme.

"The stage manager reprimanded the orchid beauty, and all went well at rehearsals with 'It's he,' although the young woman displayed a noticeable grimace of distaste for the expression. However, her hour of triumph was yet to come.

"On the opening night, amid a funereal stillness, in which each critic seemed endowed with superman powers of hearing, she spoke her line:

"'It's *him!*' And then she repeated it, as if to make sure that those who were not acutely listening the first time should not miss the second installment.

"I could have jumped upon that stage, have seized the girl by her lovely throat and have choked her to death with her orchids, as I noted the glances exchanged by the pen-pushers. I hated her, and I hated them for daring to suspect me of grammatical wrongdoing. But the damage was done. And I am quite sure there are some persons who will always believe that I don't know *he* from *him*. I wish there were no such thing as a musical cocktail. It's debasing to art."

This chat occurred several seasons ago, and the man whose name figured as author of the melange called libretto made several little fortunes from similar springtime nonsense. Evidently he grew accustomed to the assaults made upon his original ideas.

The latest managerial fad of reviving works of dead ones for a Spring season has certainly worked havoc among the line writers. It is much easier to upholster a standard play than to make over a fresh Spring entertainment. In the first place, the "late" author can't possibly object to his work being brought up-to-date by interpolated dialogue or music, and his name will draw just as well as if he were alive and kicking at the changes made at rehearsals.

Are we to have no more musical cocktails? Have all the *effects* been employed in past entertainments? Our big Winter musical hodge-podges are, in a great measure, responsible for the decline of the sparkling "nonsense" of this season of the year, for, naturally, we want a change of amusement, just as we must have a change of food and of clothes; and now that the frothy musical things have held the boards all Winter, the weighty plays follow with the buds in the parks.

The musical cocktail may not have offered a great mental uplift, but it came nearer being a Spring amusement than anything else; and for three hours it certainly banished dull care. Then, too, it usually offered hits in songs that were good ones, and singers who did not lose their popularity with the passing of the season—Blanche Ring and "In the Good Old Summertime," and Marie Cahill and "Nancy Brown," for instance.

White, N. Y.

MARGARET ANGLIN AND MRS. CHARLES G. CRAIG AS BEVERLY DINWIDDIE AND HER AUNT MARIA IN "BEVERLY'S BALANCE," HAVE A HARD TIME BATTLING NEW YORK COMMERCIALISM WITH VIRGINIA PRIDE.

I heard a laughable and true story recently which illustrates the fact that poets are sometimes the trusting, ingenuous persons they are supposed to be.

There is a very famous young German poet in our midst. He is here because they won't let him return home to fight for his country; and the prospects are he will continue to be with us for some time—much to his disgust, for he knows how to fight as well as to conquer with his pen. Dr. Hans Heins Ewers is the young man's name, and he is acknowledged to be the leader of the younger German poets. The Kaiser was so impressed by one of Doctor Ewers's poems, written in New York since the beginning of the war, that he caused several thousand copies of it to be printed and distributed among the soldiers of the Fatherland. During the Winter Doctor Ewers has figured in several debates with English speakers, and he attends most of the new plays, both English and German.

One evening, while chatting with the wife and daughter of Herr Christians, director of the Irving Place Theater, the ladies asked Doctor Ewers if he really received as many flowers from admiring readers of his poems as popular report said he did.

Doctor Ewers frankly replied that he did.

"And what do you do with all these flowers?" asked Frau and Fraulein Christians.

"I usually give them away," modestly answered the poet.

Some days later Doctor Ewers was invited to a social entertainment at the Christians's home. One of his poems had been read the evening before by Herr Christians at a notable celebration at the Irving Place Theater, and Doctor Ewers had received several boxes of flowers the next day from admirers, some of whom enclosed their cards and some did not.

Selecting the prettiest bunch, he sent it to Frau and Fraulein Christians with his compliments.

When he arrived at the Christian's home that evening he was received with charming hospitality, but several times he detected the pretty Fraulein Margaretta watching him with a suppressed smile.

"What is it?" asked the poet. "Am I so funny?"

Finally Fraulein Christians begged, "Mother, do tell him. It's too good to keep."

Then the ingenuous poet learned that the flowers he had sent Frau and Fraulein Christians had been sent to him by those ladies that morning.

Whereupon the poet, much embarrassed and astonished, laughed at himself, but made a vow never to give away any more floral tributes.

As he tells this story on himself, I can vouch for it.

Now that all our best-known dramatic stars have gone, or are going, into moving pictures, it seems odd when one does not, especially when the alluring bait of $5,000 was actually within her hand. But this actually happened to Miss Virginia Harned, and is vouched for by Acton Davies, who was present during the incident.

Mr. Daniel Frohman had made Miss Harned an offer for her appearance as Trilby in the film production of the famous play in which Miss Harned made such a hit. For a long time Miss Harned had refused various tempting offers for moving pictures, but when Mr. Frohman suggested her old role she capitulated.

Mr. Frohman lost no time in making out a check for $5,000, assuring Miss Harned that he was delighted, and that she would be, too, when she saw herself on the screen. He then invited her to step inside the theater for a private view of a new picture in which a prominent young actress was appearing.

Check in hand, Miss Harned watched the pictures. Then came an intermission. She beckoned to Mr. Frohman.

"How old is she?" inquired Miss Harned, in speaking of the star.

"About twenty-eight," replied Mr. Frohman.

Miss Harned gasped.

"She looks forty-eight," she said. "Please, Mr. Frohman, take back your check. I am older than twenty-eight. If that girl looks like an old woman, what would I look like? No. I'd rather not take the chance. When I appear before the public I want to look younger not older than I am. Thank you so much for thinking of me for the part, but I shall never be seen on the screen."

MADAME CRITIC.

The drama is really the noblest form of literature, because it is the most direct. It calls forth the highest of literary faculties in the highest degree—the creation of character standing firm on its own feet, and speaking for itself.—BRANDER MATTHEWS.

Whoever thinks a faultless piece to see,
Thinks what ne'er was, nor is, nor e'er shall be.
—POPE.

"The difference between theory and practise is the difference between the advice we give and the advice we take."—FRANCIS POWELL.

"The only actress who is willing to admit that she does not know all about acting is she who has been at it all her life."—MARGARET NYBLOC.

GALAXY OF FOREIGN PLAYWRIGHTS

B. MACDONALD HASTINGS.
His Clever Comedy, "The New Sin," Is Happily Remembered.

FRANCIS DE CROISSET.
Author of "The Hawk," which Enjoyed a Long New York Run.

HUBERT HENRY DAVIES.
Whose Latest Play, "Outcast," Is One of the Biggest Hits of the Season.

CYRIL HARCOURT.
Author of the Sprightly Comedy, "A Pair of Silk Stockings."

HENRI BERNSTEIN.
Unrepresented This Season, but Remembered for "The Thief" and "The Secret."

Personal

DUNN.—Let any one look at the charming, youthful picture of one of our favorite actresses, Emma Dunn, adorning this week's cover of THE MIRROR, and then ask himself this question: "Why is it that she is always playing mother parts?" Isn't it a remarkable commentary on conditions when this still-blooming actress is condemned to the perpetual punishment of mothering somebody who is usually older than herself? But, ah, where is there an actress who can play mothers as Miss Dunn! Her career as a stage mother began, we believe, with her playing of the mother in "Peer Gynt" in the Mansfield production. Anyhow, she soon after became the mother in "The Warrens of Virginia;" then in a play called "Mother;" then in a vaudeville mother sketch; again in "The Governor's Lady," and now in "Sinners." The list is probably not perfect. Yet Miss Dunn has many charming creations of another character to her credit. Only the managers will not "see her" in anything but mothers. The public is not complaining, for it is satisfied to see a really delightful actress in any sort of role, and the managers and authors are content to keep her in parts in which she invariably contributes so materially to the success of their play. But some day we hope to enjoy the decided novelty of seeing her in some part in which she can wear real stunning gowns and high-heeled shoes.

DONOHOE.—No previous notice has appeared of the death of Alfred Donohoe, which occurred at Mount Sinai Hospital, this city, April 4, the result of acute pneumonia. Mr. Donohoe was playing the Cheshire cat in "Alice in Wonderland," at the Booth Theater, as late as Good Friday afternoon. He came to America with Olga Nethersole from London, where he had appeared at the Lyric and the Gaiety, playing principal comedy roles in all well-known musical comedies. It is understood that his wife, Ruby Hallice, is in needy circumstances, as her husband's last engagement was the first Mr. Donohoe had an opportunity of filling since his arrival in this country with Miss Nethersole. Miss Hallice came to this country with Cyril Maude, and appeared with him at Wallack's Theater.

HARTT.—Clive Newcome Hartt, press agent, stenographer, clown, and author of "Billiard Babbles" (a popular feature of *Billiards Magazine* every month), is again at home after having been confined at the hospital for nearly three months, suffering a nervous collapse. He is preparing for the Coney Island clown market at Luna Park, where last Summer he appeared as Jocko, the Monkey, at the Crazy Village.

MARLOW.—What has long been foreseen has come to pass. Heinrich Marlow, for so many years the mainstay and principal character actor of the German theater in this city, has been requisitioned for the American stage. May Irwin saw him act in several plays at the Irving Place Theater in plays staged by himself, and declared that next time she rehearsed a new play she would get Marlow to direct it, cost what it might. So it came to pass that, reluctantly enough, this really distinguished artist was persuaded to take over the direction of "No. 13 Washington Square." With his wife acting as interpreter, he started to rehearse the piece; but his directing was so intelligible and explicit that the voluntary interpreter was soon dispensed with. Marlow made everything clear because he knows his business. The whole company, with Miss Irwin at their head, were delighted. The play was tried out at White Plains a few nights ago, and is now on tour, and from all accounts is a success. The company presented Mr. Marlow with a souvenir expressive of their appreciation, and Miss Irwin insists that he must play one of the parts when the comedy comes into New York—but there Marlow has so far drawn the line.

MEADE.—Paul Elder and Company, publishers, of San Francisco, have just issued a new book by Ed. H. Meade, entitled "Doubling Back" (the autobiography of an actor). The book contains among its features stories of Mr. Meade's travels, stage anecdotes, and barnstorming in mountain towns.

EBEN PLYMPTON—AN APPRECIATION

If the historians of the contemporaneous American stage know their facts, and record them intelligently, the artistic status of Eben Plympton should be easily fixed. Certainly his niche in the temple of histrionic fame should be in the first rank of the players of his day and generation. For a period of fifteen years, beginning in 1875, he was *the Jeune premier* of the American stage. Possibly there have been successes worthy of the name; certainly there are none in evidence now. Those who saw Eben Plympton and Adelaide Neilson in "Romeo and Juliet" probably witnessed the most perfect realisation and idealization of that exquisite love tragedy that the stage has ever known. Youth, beauty, genius, temperament, intelligence, enthusiasm, combined in each. They lived those brief hours in Verona.

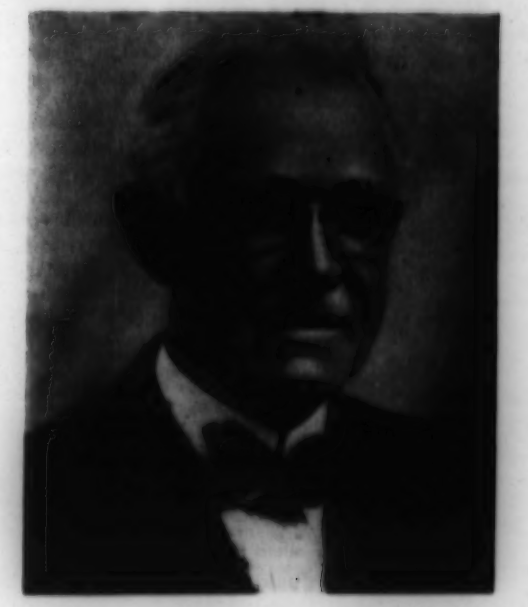
As the leading support to Edwin Booth, he shared the honors with that great tragedian. None was more prompt, more cordial or more sincere in recognizing and applauding his achievements than Edwin Booth himself. It is not the purpose of this brief tribute to recount his many successes. This must rather be "an abstract and brief chronicle."

The qualities of enthusiasm, self-assertiveness, and abundant confidence that were attractive in his youth became exaggerated and confirmed characteristics with oncoming age. To those add cynicism, and we have those traits that made him misunderstood by casual acquaintances in later years. But those who really knew him would not have had him other than he was. Without his "quips and cranks" he would not have been "Plymp," and we could not have loved him as we did. He was a loyal and devoted son to a fond mother, in whose grave his own ashes have been laid.

In January last, at a banquet of the Actors' Order of Friendship, he recited for us, as no one else has ever recited it, that happy idealisation of Bohemian life, beginning, "I would rather live in Bohemia than in any other land." The magnetism and charm of the old personality were potent still. For that brief space he transplanted us to Lotusland; to the dens of comradrie, the bowers of dreams. In the philosophy, the visions and the dreams of Swedenborg, we are told that, in the spirit world, after we have passed our periods of purgation and probation, we will ascend to join the purified souls whom we knew and loved in the flesh. That thence forward our spiritual lives and occupations will be what they were on earth. If we may believe this, then surely we shall meet our dear friend enthroned as a friend in a spiritualized Bohemia. How much better to think that what we have seen to-day was the beginning, not the end, of life.

"And so the shadows fall apart,
And so the west winds play,
And all the windows of our hearts
Are open to the day."

"Good night, sweet Prince, and flights of angels sing thee to thy rest." MILTON NOBLES.
Brooklyn, April 14, 1915.



White, N. Y.

MR. JERRY J. COHAN.
Popular Comedian Who Was Recently Elected President of the Catholic Actors' Guild. He Is Also Famous as the Father of the Only George M.

AUTHOR *vs.* ACTOR

(*Continued from page 3.*)

"thing of life" at all, but merely as a sort of compound or concoction of various ingredients, some of which are likely to appeal to the taste of that omnivorous animal, the Audience, and which—when strengthened with a good dose of his favorite nostrum, "sure-fire stuff"—will tickle the Hydra's palate somehow.

But what a patent absurdity is this just quoted dictum concerning "lines." Words are the surface "finish" of the Dramatic Creation—the "skin," as it were, of the play; and—just as true as that "Beauty is only skin-deep"—so true is it, that the proper "finish," or the lack of it, will make all the difference between beauty and ugliness in the work itself.

A play may be materialized without any word-finish at all (in the form of pantomime), and still give good service of a kind; just as a house may be quite habitable without any paint on it; but the artistic completeness given to the Dramatic Work by exactly appropriate "lines" will add as much to its impressiveness and value as the artistic decoration of a residence will enhance its worth above one that is but crudely painted. And those who argue that "finish" interferes in any way with "action," betray faulty logic; it does exactly the opposite, since it makes the whole more effective.

So much for our championing of the Author!

Now, Boys and Girls of the Stage, be kind to your weaker Brother, and don't play roughly with him any more. He has never been strong, you know, because he studied very hard over his "lessons," and he has had *some* hard ones—believe me! But he's growing sturdier every day; so beware how you provoke him, or he may thrash you all soundly some time. And remember that, after all, you are depending upon him to support the family!

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CURIOSITIES OF CRITICISM

It is remarkable that whenever our blithe-spirited theatrical reviewers find themselves face to face with an unusual play by a master of his craft they become demoralized.

The recent performance of "John Gabriel Borkman" by Ibsen is a good example. We read as many different opinions of the play and the acting as if a dozen representatives of different sects had sat in conference on a question of each others' religion. One critic heads his review: "A Doleful Festival in the Cause of Art." And of the work of the man who has been acclaimed in Europe—and was acclaimed by the author himself—as the greatest living Ibsen actor, the same critic says:

> Mr. Reicher in a striking disguise was imposing to look at. But he suggested the broken-down Norse financier much less than a German actor with a very imperfect knowledge of the English language. It was exceedingly difficult to follow his speech and his emphases were more often than otherwise placed on the wrong words.

We pick up the *Evening Post* and read, from the pen of the oldest dramatic critic in New York:

> An arresting and impressive performance of Ibsen's tragedy "John Gabriel Borkman" was given last night at the Forty-eighth Street Theater by a company of players headed by Emanuel Reicher. The German actor, playing for the first time in English, lent to the part of the colossal egotist and ex-convict Borkman such force, intelligence, and histrionic skill that he did not need to apologize (as he did) for an occasional neglect of the niceties of diction in a borrowed tongue.

Is it a wonder that theatrical reviewing is no longer regarded with the least degree of deference?

Ibsen's place in the dramatic history of the world has been so firmly established that petty fault finding has ceased to interest. All that belongs, properly, to the period of the rise of a literary star, not to the time after he has taken his place in the constellation and become a fixed planet.

The individual impression of any writer on Ibsen at this day is wholly personal and of no consequence. No one can revise the judgment of the highest court of literary criticism that has sat upon his case. If the performance of an Ibsen play is "a doleful festival in the cause of art" to one writer, it simply indicates that he still looks upon Ibsen as a claimant of public attention, which is absurd. The public, better advised, knows what it may expect of an Ibsen performance. His plays have had innumerable performances. They are in every book stall. They have been read and re-read. To the same writer "Hamlet" is probably a doleful festival in the cause of art.

What if it be? Who cares? The question is, how true to life is it? What is the measure of the author's art?

Poe's stories are doleful to some. We know very respectable people who cannot read a story of Poe. Shall we place Poe in the *index expurgatorius* because sundry nervous persons regard his stories a festival of doleful literature?

What sort of theatrical criticism is it that permits personal defects of literary vision to deflect the whole point of view of a great creative author? What standards of judgment have these reviewers, or have they any?

The public is not interested what any New York critic thinks of Ibsen, or Shakespeare, or of any of their particular plays. What the theater-goer wants to know is whether the play is well acted, well produced. All else is sheer impertinence or utter ineptitude. The theatrical critic is to pass judgment, if he can, upon the merit of the acting, the construction of the play, the interest it is capable of inspiring among all classes as entertainment. And the classes is a comprehensive term. It includes those who rave over the thrills of tragedy as well as those whose vision of enjoyment is circumscribed by rapture for the frills of a beauty chorus; and he is a questionable sort of critic who is not impartial toward both.

PERIL OF STAGE FEVER

This is for the special benefit of young women who think they are born to the footlights.

Miss Charlotte Cole, confessing that she is thirty years old, went to Chicago to "study dramatic art"—the words quoted have been in type ever since the dawn of the drama. Arriving in the city of miscellaneous wonders and meshes Miss Cole read an advertisement in which a Mr. Shorter set forth that he had plays to sell and acts to book. Pardon us if we get away from the stereoptyped way of telling a story and pity us as we attempt to put it in a present tense running narrative.

Miss Cole calls on Shorter. Think of Shorter as a sort of Svengali in business. He sells her the manuscript of a play entitled "Dissipation," a piece calling for three people in the cast, one woman and two men, one of the latter taking the part of a "dope fiend." Miss Cole pays Shorter $100 for the Ms. Miss Cole takes the feminine role in the play. Shorter furnishes the remaining talent. One is a Mr. Churchill, the elocutionary teacher of the Shorter academy of acting. The other is a Mr. Suren, book-keeper in the Shorter school, or should it be said, accountant? Shorter tells Miss Cole that the play must be rehearsed before it can be acted. Of course. Shorter was right. He, Shorter offers to rehearse it for $50. Miss Cole pays the amount to Shorter. Miss Cole discovers that Suren can't learn his lines. Suren tells Miss Cole that book-keeping and learning play lines won't mix. He hasn't time to do both. Miss Cole feels sorry for Suren (woman's first fatal step in dealing with a man). In order to help Suren, Miss Cole pays for his meals, his tobacco and car-fare.

The piece is put on the road. The premier takes place in Kankakee. Miss Cole then learns that "Dissipation" is not a premiere but is about fifteen years old and had failed long ago. However, the play goes along. Suren thinks that he discovers that Miss Cole doesn't know how to act. He asks Miss Cole to turn over the play to him and he will get a woman who can act. This seems to be a good place to inject a parenthetical clause, to wit: Amend the opening sentence of Caesar's Commentaries to read, All gall is centered in Suren. But listen. Miss Cole becoming suspicious hides the $100 Ms. in her music book. Suren calls. He fumbles the music book. After his departure Miss Cole looks for her Ms. It is gone. She hears, soon after, that Suren has engaged another woman to rehearse Miss Cole's part. Then Miss Cole gets very angry. She sues out a warrant for Suren's arrest. We pause to slip in an aside to the effect that had Miss Cole lived in Missouri and had the foregoing experience in that commonwealth of pawpaws and zinc mines she would have been told by the justice of the peace to whom she made her complaint that what she needed was a "gardeen."

P. S.—At this writing we do not know the status of the case in Chicago. Suren may have hit the Bill Sunday trail and become a reformer. But the story contains a moral that will never grow old. The statements in the tale as told are from Miss Cole's affidavit made before a Chicago magistrate and is printed in a Chicago newspaper.

BIRTHS

A daughter was born to Mr. and Mrs. Norris Bokum (Ethel Amorita Kelly) on April 9.

MARRIED

Mrs. Amelia Jane T. Cooper, on the stage Julia La Brun, was married in St. Louis, April 8, to Dr. Walter E. Whalen, health commissioner of Ogden, Utah. The bride's father was the late Bishop John J. Tigert of Louisville, Ky.

DIED

L. F. ("Bud") Woodruff, stage manager for W. H. Crane and Macey Arlington in "The New Henrietta," died suddenly of heart disease in Saginaw, Mich., on April 8. He was for many years stage manager for Nat Goodwin.

Madame Sarmy Donelli, a prima donna of the Aborn Opera company, died April 10, at her home, 42 West Twenty-eighth Street, in her thirty-fourth year. In private life she was the wife of John B. Nugent, a florist. Madame Donelli was born in St. Louis. She had appeared in "Robin Hood," "The Highwayman," and "The Chimes of Normandy."

Volney Streamer, librarian of the Players' Club, died on April 14 at Amityville, L. I., in his sixty-third year. He had been an actor, and had supported Edwin Booth. Leaving the stage, he was associated with the McClurg publishing business in Chicago; later with the Frederick A. Stokes company, and with Brentano's, in New York.

Mowry Thompson, of Thompson and Woods, Brockton, Mass., for several years part managing stock at the City Theater, Brockton, and Hathaway's, died at his home in Cambridge, Mass., April 13, age 48 years, after a long illness. The Majestic Musical Stock company, now playing at Hathaway's, is one of his attractions.

Mrs. Willis Lee Brown (stage name, Georgia Lee), wife of James L. Brown, died at the General Memorial Hospital, N. J., April 1, after a brief illness. Mrs. Brown was a member of the Chicago Stock company, and had also played in "A Woman's Way," in which Grace George was the star, and had been in other companies. She was born in Steverstone, Ill. Her home was Malden, Mass. She is survived by her husband, and a daughter. Her body was incinerated in Rosehill Crematory, Milwaukee.

Martin.—John J. Martin, a veteran actor, died on April 7 at his home, 342 West Thirty-third Street, in the 68th of seventy years. He was born in England, and came here when a young man. He received his training as an actor in the old Metropolitan Theater in Chicago. During his career he played with Edwin Forrest, E. L. Rothers, Charlotte Cushman, Lotta Crabtree, Chauncey Olcott, Andrew Mack, and many others. His last engagement was in "Pomander," at the Little Theater. His funeral took place Sunday, April 11. The Masonic lodge of which he was a member, had charge of the services.

EDITORS' LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in The Mirror's letter-list or forwarded to their private addresses if on file in The Mirror office. No questions answered by mail.]

C. H. A., New York.—Do not know present whereabouts of Frank Woolf.

J. R. M., New York.—Would advise you to try Brentano's. Thanks for your good opinion of The Mirror.

L. Hall, Brooklyn.—As the Corse Payton Stock company did not open at the Van Curler Opera House, Schenectady, on Easter Monday, cannot inform you of the roster of the organization. The Malley-Denison Stock company began an engagement at the Van Curler on the above-mentioned date.

A. M. Eccleston, Dayton, O.—We do not recall the lines of which you ask in "The White Horse Tavern." There is a whiskey of that name, and on the label of each bottle (so we are informed) is a history of the famous White Horse Tavern (not the play, but the road-house). Ask your dealer for the bottle.

V. S., Philadelphia.—"The Belle of Bond Street" was produced at the Shubert Theater, New York, March 30, 1914, with the following cast: George P. Galton, Lottie Collins, Fritzi von Busing, Forrest Huff, Harry Pilcer, Alice Gordon, Charles Burrows, Jere McAuliffe, Lawrence D'Orsay, Sam Bernard, Gaby Deslys, Grafton Williams, Norman A. Blume.

Joseph W. Evans.—The original cast of "The Enchantress" was as follows: Kitty Gordon, Hattie Arnold, Nellie McCoy, Ida Fitzhugh, Louise Bliss, Venita Fitzhugh, Nina Barbour, Mabel Berra, Dorothy Berry, Clarice Gilberta, Harold H. Ford, Ralph Riggs, Gilbert Clayton, Harrison Brockbank, Arthur Forrest, Bertram Fox, Katherine Witchie. (2) Gabrielle Ray is an English musical comedy actress. She has never appeared in this country.

BOOK NOTICES

"The Kate Prince Poems of Passion." New York city: Helen Norwood Halsey, Publisher. For sale at book stores.

We believe it was The Mirror that first attracted general attention to Kate Prince as the author of a series of poems of passion, which have much of the early fire of Ella Wheeler Wilcox before she turned philosopher, for there can be but little kinship between passion and stock philosophy.

We detected in Kate Prince, the actress-poetess, evidence of the divine afflatus in a little stray pamphlet of her mental offerings, and she has become quite well known since, as many papers have republished her thrilling verse. Now, she has collected it in a handsome little green morocco-bound flexible volume containing 118 pages. Here is all her finest verse with new matter which is on the whole more important. Some of her poems are written with a fine sense of melody and insight into the heart, though her most lilting poems are true passion throbs to the extreme limit of propriety, and therefore will probably appeal to those who like to study the philosophy of love under a mental microscope. One part of the little volume is devoted to lines, serious and otherwise, dedicated to people of the stage, and we find verses dedicated to Laurette Taylor, Bijou Fernandez, William Gillette, Guy Bates Post, George M. Cohan, Forbes-Robertson, A. H. Briangay, Ada Gilman, Lee Shubert, Maude Eburne, Bessie Barriscale, Rae Ginzeux, Hazel Harrous, and others. Some of these were evidently written in some haste, but we judge her little volume, after all, by her poems of passion, and these are all right.

ELEANOR GATES LAUDS "MIRROR"

Advertising Manager,
The Dramatic Mirror,

Dear Sir:—

I am more than well pleased with the results that have come in from my first advertisement of "THE ALL SOUL" for Stock. I booked the play nine places as the result of the first notice.Thank

Yours very truly,

April 9th., 1915.

NEW MUSICAL PRODUCTION

K. and E. to Present in Fall Musical Comedy by C. M. S. McLellan and Herman Finck

Klaw and Erlanger have arranged for the production here early next Autumn of a new musical comedy, book and lyrics by C. M. S. McLellan, author of "The Pink Lady," "Oh, Oh, Delphine," and others, and music by Herman Finck. Mr. Finck is the musical director at the Palace Theater in London. Among his best known compositions are "In the Shadows," popular all over Europe and America two years ago, and "Gilbert the Filbert," and "Floris the Flapper," which were heard in "The Girl from Utah."

DEATH OF EBEN PLYMPTON

Eben Plympton, one of America's leading actors a generation ago, died on April 13 of pneumonia at a hotel at Forty-fifth Street and Eighth Avenue. He was sixty-two years old. His last appearance was as Sir Toby Belch in the support of Phyllis Neilson-Terry in "Twelfth Night" at the Liberty Theater last November.

Mr. Plympton was born in Boston. He made his professional debut in 1871 at Sacramento. After supporting John McCullough in heavy roles, he came East and played leading parts with the Park Theater company in Brooklyn. In 1875 he joined Wallack's Stock company at the Union Square Theater, appearing in "Rose Michel" and "The Gilded Age." Then Mr. Plympton acted with Adelaide Neilson, Mary Anderson, Lawrence Barrett and other stars, and went to London in 1882 in support of Edwin Booth. In later years he appeared in many important productions, among which were the "London Assurance" revival and "The Garden of Allah."

The Edwin Forrest Lodge No. 2, Actors' Order of Friendship, had charge of the obsequies, which were held at the Funeral Church April 15. His body was cremated in accordance with his wishes and his ashes were sent to Boston for burial in the grave of his mother. The pall bearers were F. F. Mackay, Ralph Delmore, Mark Price, Oscar Eagle, Walter Woodall, William H. Young, Edgar Halstead, Charles B. Welles, and Thomas McGrath. Among those who were present at the services were Milton Nobles, Charles Dickson, George Conway, Howard Hall, Mary Shaw, Amy Lee, Charles Stevenson, Emily Reigel, Lizzie Reehelle, Mrs. Ralph Delmore, and William C. Andrews.

P. W. L. TO GIVE NEW BILL OF PLAYS

The third in the series of plays of the Professional Woman's League will be given in their Auditorium, 1909 Broadway, on the evenings of April 29, 30 and May 1. The programme will consist of four one-act plays, "A War Wife," a serio-comic incident of life at the present time, by Mrs. Cromwell Childs, with Amelia Summerville in the title-role; "The Cave Woman," by Alice E. Ives; "An Impecunious Widow," and "The Rector of St. Jude's," with the Rev. Alexander Irvine, the author, in the leading role.

BELASCO PREMIERE, HARTFORD

HARTFORD, CONN. (*Special*).—"Love Thoughts" will be presented by David Belasco at Parson's Theater, for the first time on any stage, April 26. Mr. Belasco is now in Hartford making final arrangements.

Howe's Travels April 8-10. "The Lilac Domino," April 12, 13, both to good business. SEYMOUR WEMYSS SMITH.

GRAHAM'S "PRODIGAL SON"

Oscar Graham, manager of several high-class attractions, announces that he will close "The Prodigal Son" May 1, after a season of thirty-seven weeks of uniformly good business. The play is now in Kansas. Mr. Graham will bring out his new production, "A Soldier of Japan," early in August.

BROOKLYN'S OPEN SEASON

The initial performance of the Aborn English Opera company was given at the Academy of Music in Brooklyn on Monday night before a large and appreciative audience. The engagement is indefinite.

MAUDE TO OPEN EMPIRE'S SEASON

LONDON (*Special*).—Cyril Maude, who has been starring in "Grumpy" for the past two seasons, will arrive in England about the middle of July. After a short holiday he will return to New York to open at the Empire Theater on Sept. 13.

CAST OF "LOVE THOUGHT"

Janet Beecher to Have Leading Role in New Belasco Production

David Belasco has selected the cast of "The Love Thought," the new play by Henry Irving Dodge, which he will produce this Spring. Janet Beecher will play the leading role, that of a female physician. Others engaged are Ramsey Wallace, Hardee Kirkland, Lowell Sherman, George Gaston, Henry Forsman, Franklyn Hanna, George Berry, Edwin Dupont, Isabel O'Madigan, Antoinette Walker, Katherine Proctor, Harriet Ross, Lois Frances Clark, and Elisabeth Hunt.

UP-STATE BUSINESS

Sir Forbes-Robertson in "Hamlet" at the Van Curler, Schenectady, May 3. Bob McLaughlin's Minstrels played to the poorest business in the history of the house, Mohawk Theater, April 5-10. Saturday night the troupe disbanded. The house will remain dark until May 4, when Charles Frohman's production of "Diplomacy" will hold sway with William Gillette, Marie Doro, and Blanche Bates in the leading roles. NAT SAMS.

"War Brides" drew a big house at Keith's Grand, Syracuse, April 12. "An Everyday Occurrence" and Trixie Friganza April 19. "The Globe Trotters" at Bastable Theater April 12. Big attendance at the Strand, motion pictures, April 12. At the Regent, Fritzi Scheff in "Pretty Mrs. Smith," and John Barrymore in "Are You a Mason?" 12. NORTON.

NEW BUSINESS

The Broadway-Strand, formerly the Broadway, of Detroit, opened Saturday night, April 10, to 1,000 invited guests. Sunday afternoon "The Christian" was played. Hugo Kalsow is leader of the orchestra. The house has been artistically decorated. It was, until now, given to vaudeville, pictures, and stock.

The Casco, under new management, has been reopened in Portland, Me. It is headquarters for the Mary Pickford features.

A municipal house, modern in every way; capacity, 675; William H. Musselman, manager, leased for a term of years to the Rex Amusement Company, of Denver, Colo., will have its initial opening at Raton, N. M., April 23, with "The Red Rose."

U. T. A. TO GIVE ENTERTAINMENT

The United Theatrical Association will give a professional entertainment, followed by a reception and dance, to-night, at the Amsterdam Opera House, 244 West Forty-fourth Street, in order to raise funds for the establishment of club rooms. The admission is but fifty cents, but tickets can be secured only from members of the association.

The programme, which is under the direction of Alfred G. Robyn, will include instrumental and vocal selections. A performance of a part of Mr. Robyn's new opera will be the feature of the entertainment. Many well-known actresses will act as ushers.

WALLACK'S TO CLOSE MAY 1

Granville Barker will close his season of repertory at Wallack's Theater on May 1, and immediately thereafter the historic playhouse will be torn down to make room for a modern loft building. On the closing night elaborate ceremonies will be held which will include addresses by Augustus Thomas, Rose Coghlan, Granville Barker, Lillah McCarthy, Louis Nethersole, and Charles Burnham. Mr. Barker has prepared a special souvenir programme for the occasion, containing photographs of noted players who have appeared at Wallack's.

TEMPLE PLAYERS, MALDEN

MALDEN, MASS. (*Special*).—The Temple Players at the Auditorium presented "The Confession" week April 12. Mr. Lawrence Brooke made an excellent priest. Miss McCaskey as the mother thrilled her audience with her denunciation of justice. Miss Brainard as Rose Creighton and Mr. Gordon as Tom Hartlett won applause. Mr. Barker showed a knowledge of Canadian dialect in the part of Joseph Dumont. Miss Blair handled the role of Patsey very well. The play was staged by Frederick Loomis, who also played Blackburn, the attorney for the defense.

HERR REICHER AT THE PARK

Because of his success, and many requests which followed his appearance, in the role of John Gabriel Borkman at the special performance last week in the Forty-eighth Street Theater, Emmanuel Reicher is presenting the play for six performances in the Park Theater, beginning last Monday night. The cast will also include Misses Thais Lawton, Alice Harrington, Alma Kruger, Ines Fanghart, and Edith Seabury, and Paul Gordon and Roland Young.

"FRAID CAT" IN WILMINGTON

Owen Davis's new play, "The 'Fraid Cat," will be given a tryout by William A. Brady in Wilmington, Del., to-morrow night with a cast which includes Clara Blandick, Alice Lindahl, George Howard, Edward Mawson and others. Mr. Brady will present the play in New York next Fall.

NEWS STORY OF THE WEEK

Omaha Manager's Joke on His Town

The managerial staff of the Empress Theater in Omaha, consisting of ten men, eight stage hands, seven musicians, three film operators, five moving van employes, three sign hangers, six Cusack electric sign men, and four Hospe men to handle the big pipe organ and large musical instruments, packed up the belongings of the Empire's stage the other night and carted them away to another house two blocks distant, where the play went on that night as if it were born there. The Empress has been running without a break for 116 weeks, and Manager Frank Harris, getting the idea that it might contain some microbe nests, decided to renovate and fumigate the place. Just before the break up Manager Harris checked up his total patronage for the more than two years that the theater has been in continuous operation, and found that the admissions exceeded 3,231,000. In order that the needed renovating and redecorating might be done properly without interrupting the theater's continuous business, he decided to move bag and baggage as stated. The joke was, if it was a joke, that Omaha knew nothing of the move until it was all over.

VACATES INJUNCTION

"Times" Critic Barred from Shubert Houses Till Case Is Decided—Eaton Also Excluded

Pending a decision in the action of Alexander Woollcott, dramatic critic of the *Times*, against the Shuberts, who barred him from their theaters, Justice Peter A. Hendrick, of the Supreme Court, vacated on April 15 the temporary injunction recently granted to Mr. Woollcott by Justice Nathan Bijur.

The Justice said that he took this action because he will be unable to consider the case for some time. He said that the action was not to be construed as indicating what his decision will be. Until the decision is reached, Mr. Woollcott will not be permitted in the Shubert theaters.

While a lull exists in the hostilities between the *Times*'s critic and the Shuberts, the latter have opened fire upon another dramatic critic. This time it is Walter Pritchard Eaton, formerly dramatic critic of the *Sun*. An order of exclusion from Shubert theaters has just been issued against him because of an unfavorable review he is said to have written of "Taking Chances."

(It was a review of this production that precipitated the crisis between the managers and Mr. Woollcott.)

Mr. Eaton is at present dramatic editor of the *American Magazine* and has been writing a syndicated weekly letter of dramatic criticism to various out-of-town newspapers. Since his retirement from the *Sun* he has resided at Stockbridge, Mass.

MILLS BILL KILLED

Bill to Prevent Theater Owners from Excluding Critics Voted Down by Codes Committee

ALBANY, April 14.—The Senate Codes Committee, of which J. Henry Walters, of Syracuse, is chairman, yesterday killed the Mills bill, making it a misdemeanor for managers and owners of theaters to exclude any person within the jurisdiction of the State of New York from their theaters "without just cause or effect." The vote was 4 to 1 against reporting the bill.

Senator Mills did not attend the meeting of the committee. It was said that J. J. Shubert made a flying trip to Albany yesterday to direct the campaign against the bill.

SHUBERTS TO PRESENT KLEIN PLAY

Charles Klein arrived in New York last week from London in order to make arrangements with the Shuberts and John Cort for the production of his next play. The drama, which will be ready for presentation next January, will deal with an important problem of sociology.

BITS OF LATE INCIDENTS

Harold C. Coutts severed his connection with the New Park, Manchester, N. H., as manager, April 17.

George Freeman, who was with "Rebecca of Sunnybrook Farm," has returned to his home in Manchester, N. H., where he will spend the Summer season.

DRAMATIC EDITOR WILL ACT A WEEK

John Colton, dramatic editor of the Minneapolis *News*, is going to tread the theatrical boards for a week and then write pieces about his experiences. He will print one article each day on his trials, starting April 24.

LONDON TO SEE "ON TRIAL"

"On Trial" is the latest American play to have a London production. Messrs. Grossmith and Laurillard will present the melodrama at the Lyric Theater there the last part of this month.

GRANVILLE IN "COMES UP SMILING"

A. H. Woods will revive "He Comes Up Smiling" next season, with Bernard Granville in the role originally played by Douglas Fairbanks. The play will open at Powers's Theater, Chicago, on Labor Day.

VIRGINIA GERARD.

Above is a recent picture of Virginia Gerard, who played the role of Nellie in "The Prince of Pilsen" company last week at the Bronx Opera House. She was general understudy of the company this season and was called on at a moment's notice during the recent tour to play this part, and proved so successful in it that the management retained her for the balance of the season and the New York engagement.

Miss Gerard last season was with the Century Opera company and previously attained considerable note in musical recitals.

STAGE NOTES

Rita Boland has succeeded Mabel Frenyear in "You Never Can Tell."

Mr. and Mrs. Henry Stanford recently visited the Panama-Pacific Exposition.

Louis Mann has made arrangements to deliver a series of lectures on the drama at Columbia University.

The Friars will give a complimentary dinner to John Ringling at the Hotel Astor, Sunday evening, May 2.

Nora Bayes has obtained an interlocutory decree of divorce from Harry Priest, whose stage name is Harry Clark.

A fine appreciation of Ben H. Atwell, the official Disposer of the Hippodrome publicity, appears in the March issue of the *Redwood Reporter*.

Ray Beveridge will make a lecture tour under the direction of Werba and Luescher. She will talk on the European war and show motion pictures.

Marjorie Wood was granted a divorce from her husband, Joseph J. Gleason, by Supreme Court Justice Jaycox on April 16. The couple were married in 1910.

Ida Von Luke received a present of a new motor car from her husband, commemorating their second wedding anniversary. The car is copied from the Vienna make, and known as the Alnaburg Special.

De Wolf Hopper, Jr., three months old, has received from Harry N. Hempstead, President of the New York Baseball Club, a season pass to the Polo Grounds. It is said that certain teething obstacles will be overcome before he will attempt to "bat a boy" the Giants.

George M. Cohan has purchased the estate of J. F. Logan at Great Neck, L. I., for his Summer place. The property, which contains about eleven acres, has a large water frontage. A handsome residence overlooks the water. In addition, there is a garage and other buildings. The consideration was about $100,000.

At the annual meeting of the Society of American Dramatists and Composers held on April 5 in its rooms, 220 West Forty-second Street, announcement was made of a legacy of $7,000 bequeathed by Mrs. Alice Howard, widow of Bronson Howard, for the maintenance of the society's library. Mrs. Howard died on June 18 last in London.

The Stage Children's Fund, of which Lee Shubert is honorary president, will hold their annual Spring Festival Dance at Lexington Hall, Eighty-third Street and Broadway, on Saturday, April 24, from 2 to 6 p. m. The price of admission will be 50 cents. There will be contests for the most popular child actors. Prizes will also be given for the best child dancers.

"The Dawn of a To-morrow" has been selected by the Madison Square Men's Club for their annual amateur production. Marian Purdy has been assigned to the role of Glad. Others in the cast are Edward Levine, Vincent Barry, Philip Tuits, and George Wettergren. The play will be given at the Berkeley Theater on May 7.

During Vice-President Marshall's visit to the Panama-Pacific Exposition, he was initiated into the Sioux Tribe of Indians by Chief Eagle Eye, of the "101 Ranch" Indian village. The Vice-President was given the name of "We-Caught-Be-Lots," which being interpreted into regular United States means "Big Star."

Robert Edgar Long, formerly associated with the William A. Brady press staff, and who came to the Coast in advance of Joseph Santley in "When Dreams Come True," is at present handling the publicity for the Miller Brothers' "101 Ranch" Wild West show on the Joy Zone of the Panama Exposition. Mrs. Long, who was formerly Leona Dyer, of the Klaw and Erlanger "Little Nemo" cast, is with her husband. They have taken an apartment in San Francisco and expect to remain there throughout the exposition period.

THE FIRST NIGHTER

"JOHN GABRIEL BORKMAN"

Drama in Four Acts by Henrik Ibsen, Presented by Emanuel Reicher, Founder of the Modern Stage, Garrick Theater, April 13.

John Gabriel Borkman ..... Emanuel Reicher
Mrs. Gunhild Borkman, his wife ..... Alice Harrington
Erhart Borkman, their son ..... Paul Gordon
Miss Ella Rentheim, Mrs. Borkman's twin sister ..... Alma Kruger
Mrs. Fanny Wilton ..... Thais Lawton
Vilhelm Foldal, clerk in a Government office ..... Roland Young
Frida Foldal, his daughter ..... Ines Bauchart
Maid ..... Edith Seabury

Act I.—Mrs. Borkman's drawing room. Act II.—The great gallery of the Rentheim house. Act III.—Same as Act I. Act IV.—Scene 1—Open space outside the building. Scene 2—Open plateau in the woods.

I believe I am not far astray when I say that the John Gabriel Borkman of Emanuel Reicher was the acting treat of the season, and I believe I am still within the limits of conservative statement when I add that he is the most remarkable character actor we have seen since Ermetti Novelli visited us seven years ago.

In this character Ibsen created one of his most monumental types. Borkman is the symbol of the modern captain of industry who goes upon the rocks of his own o'erwrought dreams of unlimited power. To the love of power's sake he sacrifices everything, love, happiness, honor. He serves five years in prison and thereafter becomes a recluse, pacing his "gallery" in the upper story of his dwelling like a caged lion. Nothing survives save his indomitable egotism. In that he reaches the sublime, as Shylock does in his revenge.

Mr. Reicher gives us a grand portrait of this one of the master creations of Ibsen's genius. In many of Ibsen's plays the characters illustrate life in the narrow sense. In Borkman he steps out of the frame of mere domestic tragedy to limn a character that is universal. The man he presents has served five years in prison and for eight years has sullenly paced the narrow limits of his room overhead under something of the ominous conditions of a Poe sketch, a sublime wreck with the only counterpart in Napoleon at St. Helena, buoyed up by delusions, that his day will yet come to return a conqueror to his field of action, and holding himself prepared against that day in all his regimental adornments.

Both in mask and the finer interpretative sense, Reicher's Borkman is a creation. He pictures the character from within; we witness a steady, progressive development of cumulative interest, a studied delineation of a phase of human nature that has the majestic power of Macbeth without the trappings of war. The achievement is the more remarkable because the actor three months ago spoke not a word of English, and he is sixty-five years of age. His pronunciation was but slightly defective, while his method of speech is impressive in itself, resonant, clear and musical.

Frankly, I rank his performance of Borkman with Forbes-Robertson's Hamlet, Novelli's Russian peasant in "Poor People," and Irving's Waterloo veteran, because he has the lucid ability to show us human nature in its depth and its sublimity, and more, in its truthful relation to the tragedy of life. To appreciate his work you must be a true lover of acting. When you ask yourself whether his art squares with the problems of experience you are forced to answer in the affirmative.

The performance gained by the conscientious co-operation of his support. Alma Kruger's Ella Rentheim was a singularly good performance. She was deeply impressive in the scene in which she visits Borkman in his rooms and turns wrathfully upon him for having sacrificed his love for her to his ambition, thereafter nicely toning her work down to a sweet and devoted tenderness. Alice Harrington's playing of Mrs. Borkman was excellent, though tending toward an over-emphasis of her harshness. Thais Lawton presented what is theatrically a seductive siren in the part of Mrs. Wilton, and Paul Gordon's Erhardt was effective in a conventional sense. Roland Young as Foldal, the old government clerk, a creature of appealing softness and simplicity, nursing dreams of success as a writer of poetic tragedies, made the character interesting as a contrast to the materialistic ambitions of Borkman to control the destiny of the world.

The play was excellently staged with a realistic view of Norse scenery in the last two scenes. F. F. S.

"BEVERLY'S BALANCE"

A Comedy in Three Acts by Paul Kester. Presented by Margaret Anglin (James Sheagrin, manager) at the Lyceum Theater, April 12. Play Staged by Robert Milton.

Watt Dinwiddie ..... Pedro de Cordoba
Murphy ..... Harry Barfoot
Mrs. Maria Randolph .... Mrs. Charles G. Craig
Beverly Dinwiddie ..... Miss Anglin
J. Courtland Redlaw ..... William Boyd
Mrs. Redlaw ..... Ruth Holt Boucicault

Act I.—Watt Dinwiddie's office. Act II.—Bobbie St. Ledger's flat. Act III.—The same. Next morning. Time—The present. Place—New York.

A rather poor name for a very good comedy, in which a refined young woman with a wholesome sense of the ridiculous agrees under contract and strictly proper circumstances to act as a co-respondent to a young millionaire (with the consent of his wife) and for a consideration that will relieve herself and aunt of immediate pressing distress. It is one of the brightest comedies of the season, and needed but one little dramatic high light to bring it into the class of comedies with "Divorcons." It is studded with sparkling dialogue and gay dashes of local color; it is a consistent high comedy treatment of an inherently farcical topic, and it is played with delightful drollery. If Mr. Kester had been able to invent some episode of outstanding cleverness for the last act, he would have produced a comedy of extraordinary ingenuity. It is charming in the main, and its self-conclusive end is its only weakness.

We learned thoroughly to appreciate Miss Anglin's sense of comedy in "Lady Windemere's Fan" and "As You Like It," and her friends will be pleased to see her in a modern part in which she is decidedly at her best, supported by a number of players who interpret their parts with a happy appraisement of their opportunities. What happens is this:

Beverly Dinwiddie, a Virginia girl, came to New York with her old-fashioned Southern aunt, and was hailed as a fine soprano in the choir of a fashionable church. Everything was lovely until she lost her voice, and began to lose her grip on things. Matters went from bad to worse, until she and her aunt were pinched for street car fare. Then she bethinks herself of her cousin, Watt Dinwiddie, a young lawyer in town, who is giving out glowing reports of his professional success.

Beverly and her aunt call on Watt for succor; but the truth is Watt himself is so far from enjoying the prosperity he has been telling them about that he is sleeping in his office chair, living on crackers, and in momentary expectancy of being ejected. Beverly has got down to taking a position as a chorus girl, and an enterprising press agent gave her the name of "Bobby" St. Ledger, and had her written up in the papers. As a result, the sensitive young Southern girl resigned. Of course, her appeal to Watt ends profitless. She needs $465.64 and he can't pay his board. But, as luck will have it, a young millionaire friend of Watt named J. Courtland Redlaw, turns up with a proposition.

Beverly overhears him from an adjoining room saying to Watt that he must procure a perfectly respectable co-respondent to serve him in getting a divorce from his wife. Redlaw loves his wife, and they are good friends, but Mrs. Redlaw has fallen in love with an English peer, and has begged him to get a divorce. You see, this is an absolutely modern play, with a New York atmosphere; and that's the way these little things are arranged.

Watt, who is a family friend, indignantly spurns the proposition, but Beverly having overheard Redlaw say he was willing to pay a perfectly respectable co-respondent, of whom his wife could approve, $10,000 or $20,000, volunteers for the part. It is soon arranged over Watt's violent protest, the contract is drawn up excluding "all liberties," and the co-respondent and Mrs. Redlaw have a friendly conversation over the telephone, ratifying the arrangement. Redlaw is to dine three times a week with Beverly, who is known to him only by her stage name, "Bobby" St. Ledger, and the papers are expected to do the rest. All Beverly requires is a cash payment in advance of $465.64 to relieve her immediate needs and those of her shocked aunt.

Soon the papers are humming with scandal. Mrs. Redlaw has gone to London; but the notoriety of her husband and the newspaper reports of "Bobby's" charms are gradually undermining her fortitude and infatuation for the peer. And instinct must have told her; Redlaw falls in love with Beverly, proposes, and—is rejected. Instead, Beverly, hearing Mrs. Redlaw has returned, inveigles her to her apartment and locks man and wife up over night, herself and aunt passing the time till morning in the Pennsylvania Railway Station, for she has never accepted a cent from Redlaw over the $465.64. Well, it doesn't take long for the estranged couple to make up, and in the last act they are the happiest pair alive, and realize that it is all owing to "Bobby," who turns out to be the perfectly respectable Miss Beverly Dinwiddie, of Virginia. The divorce proceedings are stopped, and Beverly gets her wish—that is, Watt, who meanwhile strikes the trail of professional success.

The lively little comedy is charmingly played by Ruth Holt Boucicault as Mrs. Redlaw, Pedro de Cordoba as Watt, William Boyd as Redlaw, and Mrs. Charles Craig—heretofore famous in the roles of negro mammies—as the dignified Southern aunt.

"GHOSTS"

A Play in Three Acts by Henrik Ibsen. Revived by Robert Whittier at the Longacre Theater, Thursday Afternoon, April 15.

Mrs. Alving ..... Alberta Gallatin
Oswald Alving ..... Robert Whittier
Pastor Manders ..... Dudson Mitchell
Jacob Engstrand ..... Harry Neville
Regina Engstrand ..... Virginia Fox Brooks

It is some twelve years that Ibsen's "Ghosts" was last presented in this city, with Mary Shaw in the role of Mrs. Alving. Considering the wonderfully emotional possibilities that the play offers, it is indeed surprising that it is not more often revived by the histrionically ambitious.

It remained for Robert Whittier, an actor heretofore unknown to Broadway, to give us again this drama of the unhealthy house of Alving. At the Longacre Theater last Thursday afternoon he began a series of matinee performances with himself in the role of Oswald. The production suffered from unevenness. It was painfully apparent before the end of the first act that the company had not been sufficiently rehearsed. As a consequence, much of the tragic force of the play was lost. Here is a play, however, of such superb architecture that, no matter how faulty or halting the interpretation, it can never fail to grip. So logical, so steady is the development of its plot, so finely rounded its characters, that, were it acted by the rankest amateurs, its tremendous power would still in a great measure be conveyed.

Ah! but what are these low rumblings along Park Row? They are curses on this fellow Ibsen. Why must these faddists resurrect the old sick man of the North? Why can't they let his vogue lie buried? Why bother with his morbid outlook upon life, when there is "Cinderella" playing just around every corner? Depths of human emotion? "Tush! Bosh! Give us the sun, kid, only the sun."

Mr. Whittier brought to the role of Oswald an agreeable personality and a finely modulated voice. His performance throughout showed careful study. Only upon his first entrance did he fail to suggest the mentally harassed youth, otherwise he was entirely in the spirit of the part. He played the scene at the climax with an effectiveness that would have met the approval of the most critical of pathologists. Alberta Gallatin was sincere and natural as Mrs. Alving, but she failed to realise completely the power of her role. Dodson Mitchell had not had sufficient preparation in the part of Pastor Manders. As a result his characterization lacked the necessary pharisaical quality. Harry Neville contributed a capital performance of the crafty old Engstrand, though he was a trifle more English than Norwegian, and Virginia Fox Brooks was excellent in the difficult part of Regina.

"PROF. WERNER IN LITTLE GERMANY"

Drama of New York Life in Four Acts, by Julius Krause. Stage Direction of Heinrich Marlow. Irving Place Theater April 14.

Dr. Werner ..... Heinrich Marlow
Lina, his wife ..... Lotte Friedrich
Else, his sister ..... Aranka Ibsen
Berken, former students } Direktor Rudolf Christians
Wilken, former students } Hans Unterkircher
Heuner, society reporter ..... Henry Falk
Emma, a singer ..... Ilse Schramm
"Baron" von Schlettau ..... Richard Peinl
Frau Bolle, laundress ..... Grete Meyer
Kapt. Biedenkopf ..... Rudi Rabe
Frau Biedenkopf ..... Marie Kierschner
Menge, tailor ..... Christian Rub
Langaunt, grocer ..... Ernst Holzinger
Frau Giesecke ..... Lina Haenseler
Wampe, owner of music hall ..... Hans Hansen
Professor Wild ..... Willy Frey
Special Policeman ..... Ernst Robert
McGoffy ..... Otto Meyer
Maggie ..... Ida Engel

The Irving Place Theater began its season with an original comedy written by one of the brilliant newspaper men connected with the local German press, Mr. Simon, of the *Herold*—it was called "Lieb Vaterland," and was a marked success—and it is producing another original play by Mr. Krause, of the *Staats Zeitung*, toward the end of its season. The former dealt with the war, the latter deals with the life in the German section of the metropolis of a period when there was still a "little Germany." The play has no well defined plot and the four acts are taken up with episodes and incidents rich in local color. What approximates to plot is the story of a learned German professor of a typical Teutonic brand who nurses a grievance against America because he has no practical adaptability and has to be supported by his wife and sister-in-law. He finally gets down to playing a piano in a music hall joint on the lower Bowery. Even at that he proves a failure. When at last he is ready to shuffle off this mortal coil by the aid of a pistol, he receives the appointment of a professorship to Columbia College. What is most commendable about the play is the happy manner in which the author hits off local character and German-American life. A highly effective scene is the first act, representing the interior of a German beer saloon, and another is the third act, showing the interior of the Bowery music hall. As a kaleidoscope of events of a restricted local atmosphere it is excellent; as a consistent play it is deficient in story.

The Irving Place has an unusually gifted young artist in the person of Ilse Engel. In the present performance she first appears as a Bowery girl of decidedly original characteristics, and later as an Italian bootblack, in which she gives a splendid imitation in dialect and manner of a young type of the Italio-American immigrant.

COLUMBIA UNIVERSITY PLAYERS

The Columbia University Players invaded the ballroom of the Hotel Astor on April 12. It was the occasion of their annual varsity show, which this year bears the title of "On Your Way." The production belongs to the revue type of entertainment, and judging from the enthusiastic reception accorded to these actors from Morningside Heights, they have popularized the type far beyond the hopes of its fondest admirers in this Spring season of Ibsen and war dramas.

The indefatigable Webb brothers, Kenneth and Roy, were responsible for the book and music. No effort was made to encumber the show with a plot, but particular care was taken to inject plenty of action. The "girls" of the chorus were pretty things, indeed, and most of them played with becoming charm and demureness. A young giant named William Spaitoff had the principal comedy part and acquitted himself with Dressler-like capability. Oscar Hammerstein, 2d, and Elliott M. Sperling, members of those old hostile families of Hammerstein and Conried, behaved like real friends.

There were six scenes, of which the most picturesque was a desert in Algiers. The following were in the cast:

Herman A. Axelrod, Lee B. Francis, Elliott M. Sperling, Philip S. Harper, H. Griffin Bullwinkel, J. Hunter McDonnell, Oscar Hammerstein, Samuel Spingarn, William D. Spalthoff, John D. Beals, Jr., Duncan Dobie, C. A. Osterholm, Alfred B. Drullard, John S. Peck, Karl Hawk, Alfred Norrick, John D. Reynolds, Harold D. Lee Kamp, and C. Alan Eckels.

others.

TO FIGHT HIGH RATES

Theatrical Interests Seek Regulation of New Transportation Schedules

Theatrical interests are facing one of the most serious issues that has ever arisen in the amusement field in the proposed increase of transportation charges filed recently by the Central Passenger Association. Should the new schedule, which practically doubles the cost of transporting big companies, be adopted, thousands of theaters throughout the country will have to close their doors, as it will be impossible to take any large organization on tour without risk of a considerable loss.

The Theatrical Managers' Association is going to wage a bitter fight for Interstate Commerce regulation, and Ligon Johnson, attorney for the association, is now preparing his protest to submit to the commission.

The Western Passenger Association and the Central Passenger Association, which represent all the big trunk lines of the country, have filed rate schedules to go into effect May 1. In these new schedules party ticket rates are increased 25 per cent. over the prevailing tariff and but one baggage car is given with forty tickets, whereas one car was given free with twenty-five tickets. Under these schedules, it is estimated that, in the case of companies numbering seventy-five to one hundred people, the increased charges of transportation will be about 120 per cent.

CENTURY A SONG ACADEMY

American Branch of International Academy of Opera to Be Established Here

The war, which has exerted such a disastrous influence upon American theatricals, has brought, strange to say, an untold benefit to those who intend seeking fame and fortune via the musical route. Because of the chaotic conditions prevailing at present in Paris, American headquarters of the International Academy of Opera, recently founded in the French capital, are to be established.

It is proposed to make the Century Opera House the American home of the Academy. Next Fall, if present plans do not fail, a training school under the direction of an accomplished musical director is to be established at the Century as a preparatory school for American talent wishing to enter the Paris academy. It is expected that teachers, artists, students and others will come to New York from all parts of the country to study at the American institution.

WANT NEW AMERICAN PLAY

Frohman and Belasco Amend Plans for Annual All-Star Production

Charles Frohman and David Belasco have amended their plan to present jointly each Spring an all-star revival to the extent of deciding that the play shall be an original one by an American author containing parts for at least ten stars. Augustus Thomas, Edward Sheldon, and Justus Miles Forman are among the authors who have been invited to submit plays.

The production of "A Celebrated Case" will close at the Empire on June 7 and go for a tour to Boston, Philadelphia, and Chicago.

REHEARSE "LAST LAUGH"

Shuberts to Produce New Comedy by Dickey and Goddard, with Abeles in Cast

Rehearsals have begun of "The Last Laugh," the new comedy which the Shuberts will shortly present in one of their theaters. The play is from the joint pens of Paul Dickey and Charles Goddard, authors of "The Misleading Lady" and "The Ghost Breaker." Edward Abeles has been engaged for the chief role.

ACTORS' CHURCH ALLIANCE

The annual Shakespearean Service of the Actors' Church Alliance will be held next Sunday, April 25, at 4 o'clock, at the Cathedral of St. John the Divine. Dean Grotzenor will preach the sermon and George Arliss will read the lessons. All are cordially invited.

NO LACK OF GREASE PAINTS

The scarcity of dye stuffs and paint colors are of little interest to the average actor, but should he be compelled to appear as he did years gone by, it would bring the European war close to home. To counteract this possibility and to give the profession what they have always had, the M. Stein Cosmetic Company have been adding to their stock of colors, material enough to last them for the next two years, so there is no danger of their shades being changed on account of scarcity of material. Essential oils, perfumes, and other materials have been stocked so as to meet all emergencies, and they feel they are in a strong position, no matter what happens.

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ACTORS' EQUITY ASSO'N

Dramatists' Society Takes Up Stock Royalty Question—A. E. A. Opposes Sunday Performances

At the last meeting of the Council, held in the association rooms, Suite 608, Longacre Building, on April 12, the following members were present: Mr. Francis Wilson, presiding; Messrs. Connelly, Cope, De Angelis, Ellis, Gillmore, Kyle, McRae, Mitchell, Nash, Purdy, Reicher and Westley.

New members elected:

Arthur Aldridge	Harry Hollingsworth
Maud Campbell	Jack Hopkins
Guy Cunningham	Florence Leyton
John Archer Curtis	Frances McLeod
Mabel Dillingham	Harry B. Oldridge
Mary Frey	Emma Salvatore
Thomas F. Gunn	

Of late we have had several cases wherein members have engaged themselves to corporations and been left with several weeks' salary unpaid, and no return transportation provided. "No assets. Nothing can be recovered," is the legal answer. Always find out if possible the resources of a corporation before accepting its proferred engagement.

In one instance a manager induced a leading woman to go from New York to Seattle with the understanding that she should have at least twenty weeks' employment at a stipulated salary. Fare was furnished her from New York. The season lasted one week and all the salary that she received did not equal what was due her for one performance. We wired for our corresponding attorneys to press the claim against this manager to the limit. A deal like this is little, if anything, less than a crime.

Our counsel reports that a judgment for $300 has been awarded Miss Violet Mersereau by a New Jersey court against Herbert Blasche, of the Solax Film Company. Mr. Blasche engaged Miss Mersereau verbally for four weeks. When she reported for service, she was told that other arrangements had been made and she would not be needed. The young woman had lost other employment owing to the engagement, but Mr. Blasche denied any liability to her and repudiated the contract.

Mr. Channing Pollock has sent us a copy of the Bulletin of the "Society of American Dramatists and Composers," calling our attention especially to the following:

The Actors' Equity Association believes that if royalties were somewhat lower there would be double the usual number of stock companies this Summer. At a meeting of the association, attended by a member of this society, it was decided to place the matter before managers who have been asking prohibitive rentals. There is no idea that big, new successes may be had at really low rates, but this society wants to place before the association a list of plays that were not big successes, or that are new, and that may be had reasonably. If you own a piece that has been done in New York, and that you are willing to lease at less than $200, will you send the name and price to the editor of this Bulletin? Better to lease your play three weeks at $100 than one week at $200—right, eh?"

Mr. Powell Crichten, attorney for New York Sabbath Committee, sent us the copy of a letter he wrote the Police Commissioner on April 8 relative to a performance announced for Sunday night, April 11, at the Cort Theater. It says in part: "There can be no doubt that this performance comes within the prohibition of Section 2152 of the Penal Law, and it is absolutely immaterial that the same should be given for charity." In addressing some of our members who were advertised to appear in the affair we said:

"Every occasion wherein persons of exemplary standing in the community lend themselves to Sunday night dramatic presentations, in regular theaters, strengthens the hands of those who seek to establish them. With this thought in mind, we wrote the Stage Society praying that they refrain from offering any more Sabbath performances. In a similar sense, though more strongly, we feel that all legitimate actors should discountenance them. Think of having to devote every Sunday night of a season in New York to the theater and in the same play and the same part. What an imposition where the part should be a particularly taxing one!"

We cannot let the passing of Eben Plympton go without notice. A brilliant, if erratic, American actor who could be always counted upon for a performance of fine intelligence and skill. The eccentric characteristics of "Plum," as his intimates called him, will long continue to interest and amuse those who reminisce of our stage. Maybe he did stand in his own light at times—but is it not possible that he felt the satisfaction of being captain of his own soul? Proud and sensitive as he was, Eben Plympton did not bear the "slings and arrows of outrageous fortune" with perfect complacency. It is pleasant to remember that we very recently turned away his wrath with a kind letter. Perhaps few persons knew him well enough to love him, but his talents held the admiration of all who witnessed his work. May this real actor be "well bestowed."

By order of the Council,
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HOWARD KYLE, Rec. Sec.

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NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

"Closed on account of bad management and lack of patronage," writes a Minnon correspondent of a stock company that had been playing three weeks. Of course. The last three words might have been left unwritten. What could "bad management" expect except "lack of patronage"? The trouble with some stock managers is the same brand as that in other lines of business—the obsession of the Get-Rich-Quick Wallingford idea. The stock manager who opens with the vision of retiring with his pockets bulging with money, regardless of what he gives the public, will quit business by a short circuit and without sympathy. Because a manager sets before the public an attraction at cheap or popular prices is no reason why his attraction should be cheap. A certain class of theatergoers quit paying $1.50 and $2.50 for seats, because some of the productions were not worth the money. And the managers bowled that the public was not appreciative. The stock manager who has as his policy a 25 or 50 cent attraction worth $1.50 or $2.50 is the manager who stays in business. This reminds us—more stock companies are being organized than are closing down.

MR. WALTER MARSHALL,
Of the Bronx Stock Company.
(See last paragraph of Wilcox sketch.)

GREATER NEW YORK STOCK

Keith's Bronx.—"Fine Feathers" was the attraction that crowded the house at every performance week of April 12. Often in the acts this accomplished group of players were vigorously applauded for splendid individual achievement in the masterful scenes of this exacting play. It is not an exaggeration to say that there are few organizations capable of such excellent ensemble work. Rowden Hall as Robert Reynolds and Julie Herne as Jane Reynolds, together with such sterling actors as Walter Marshall and Fred C. House and assisted by Margaret Fielding, May Maxwell, and Hilda Hoppel, contributed to a thoroughly satisfactory performance. "The Nigger" week of April 19.

Wadsworth Players.—Harry Corson Clarke and Margaret Dale Owen, supported by the regular stock company, appeared in "Why Smith Left Home," week of April 12. This play, so popular in an earlier day and generation, does not attack the ulnar nerve of one's mentality to-day. Mr. Clarke appeared in the role of Lavinia, the cook lady, a part he has played on three continents, and Margaret Dale Owen was seen as Mrs. Smith. John Lorens, Warda Howard, Bert Wilcox, Neil Pratt, Edith Spencer, Richard Ogden, Henrietta Goodwyn, Constance Glover, Jerome Renner, and Florence Allen completed the cast. For the farewell week of the Wadsworth Players, "Whose Baby Are You?" Beginning April 26 the Summer policy of vaudeville and motion pictures.

IDA C. MALCOMSON.

INS AND OUT AT FALL RIVER

FALL RIVER, MASS. (*Special*).—The Premier Players presented "A Butterfly on the Wheel," with Carolyn Elberts as Peggy, at the Premier Theater week of April 12. Miss Elberts, who has been seen here in the part before, gave a wonderfully fine performance of the character. Howard Hall, late of the Savoy Players, made his first appearance with the company April 12, playing the part of Collingwood. He made a most favorable impression. John F. Carleton, who made such a big hit on the opening week, gave an excellent performance of Lord Ellerdine, and has become a great favorite. Neil Barrett made a good Sir Robert. Clyde Bates, who was seen as Admaston, will close his engagement with the company April 17. Maud Grafton will also close on the same date. Laura Stone, A. A. Busbee, and John A. Daley had important roles well staged, under the direction of Neil Barrett. A good performance, pleased, good attendance.

The Bijou Players presented, April 8-10, the comedy playlet, "Up Against It," with Gus A. Forbes, Corrine Cantwell, and J. Arthur O'Brien in the leading roles. Well played and staged. Mr. Forbes and Miss Cantwell have scored big hits, the attendance being the largest in the history of this theater. The Players presented "Caught in the Web," April 12-14, with Gus A. Forbes, Corrine Cantwell, and J. Arthur O'Brien in well played roles. Frank McGrady made his first appearance with the company and made a big hit.

W. P. GEE.

STAUB PLAYERS, KNOXVILLE

KNOXVILLE, TENN. (*Special*).—The Staub Theater Players gave an excellent production of "Beverly of Graustark," week of April 5. The settings were elaborately beautiful, and reflect much credit on the scenic artist, George Boesel. Sue MacManamy was delightful as Beverly. Jack Roseleigh, as usual, played in a sincere manner. Nellie Kennedy was especially good as Princess Yetive, and Leonora Hasson in the black-face part kept the audiences in a good humor. "Alias Jimmy Valentine" week of April 12. Business not good.

CHARLES E. KRUTH.

LANG-MILLER, DENVER

DENVER (*Special*).—"Kindling," here during three other weeks, both in stock and by Miss Illington, was the Lang-Miller bill for April 4-10. Eva Lang displayed a keen conception of Maggie's character. "Quincy Adams Sawyer," April 11-18, proved a pleasant relaxation from heavy drama, and was popular. Feature songs were given by Nettie Velie, Julius Velie, and Wayne Campbell. The company steps aside this week for Guy Bates Post in "Omar." Longer entre'acts and open air concerts adjoining the theater will be an added attraction for the Summer.

ANDERSON.

MR. BERT WILCOX,
Comedian Wadsworth Theater Stock Company, New York.

Mr. Bert Wilcox has been the comedian in every play given during the season by the Wadsworth Stock company in the Bronx. He has the sort of face that can be made to fit anything that produces fun, and his ability to see the humorous side of life helps him to be what he is. As he acts, so he lives. He knocks nothing. He is a big brother to everybody. For one of his years, Mr. Wilcox has seen a lot. He used to be a cartoonist on daily newspapers. He has written jokes for *Life*, *Puck*, and *Judge*, and they were printed. He broke into the profession as a super in the "Round Up" company of the New Amsterdam Theater. He had a voice and that carried him along to the chorus of a musical attraction. He was a barnstormer after this in the old Scammon company that discovered towns. Then he went to stock and found himself. He has played in various stock companies from Hoboken to Boston, to say nothing of the caroms he made in Alabama and Florida. He had a company of his own in vaudeville and then switched back to stock—to the Wadsworth. He is likewise a dancer of graceful motion. What more need be said of any man than that he made good in whatever he undertook?

That's Bert Wilcox.

Mr. Walter Marshall plays the "heavies" with the Bronx Stock company at the Bronx Theater as an actor of fact, industry and remarkable versatility. He is only thirty-one years old. His first appearance was with the Woodward Stock in Kansas City in 1910.

PRINCESS COMPANY, DES MOINES

DES MOINES, IA. (*Special*).—Elbert and Getchell presented the Princess Stock company in "The Traveling Salesman" week of April 11. Mr. Edwin C. Woodruff appeared in the role of the traveling salesman, and was one big hit from start to finish. Miss Fay Bainter, the heroine, the operator at the station, was delightful. Excellent business prevailed. "The Crisis," April 18. Mr. Harry Badley, late of New York city, is the new comedian, and made a very favorable impression on his first appearance.

William Conley, formerly comedian at the Princess during the run of musical stock, greeted many Des Moines friends last week while playing the comedy role with Brandon Hurst and company in "The Girl."

A. KAHN.

HASWELL COMPANY, TORONTO

TORONTO (*Special*).—For the sixth week, April 5-10, the Haswell Stock company gave "Mam'selle" at the Royal Alexander. The whole cast was worthy, Jack Amory noticeably clever. Attendance satisfactory.

DANTREE.

H. M.'S PLAYERS, MONTREAL

MONTREAL (*Special*).—His Majesty's Players gave an excellent performance of "Mrs. Wiggs of the Cabbage Patch," April 12-17. The various characters were well portrayed. Marion Barney was a convincing Mrs. Wiggs. Louise Randolf gave a clever character sketch of Miss Hasy, and Byron Alden was a capital Stubbins. Louis Ancker was a breezy Billy, and clever character sketches were given by Helen Robertson as Mrs. Schultz and Blossom Baird as Mrs. Bichers. Mildred Page made a charming Lovey Mary and Edna Preston was a capable Alma. "Bought and Paid For," week April 19.

W. A. TREMAYNE.

PERMANENT AT BUFFALO

"Sappho" received a splendid presentation at the hands of the Permanent Stock company at the Lyric and a most liberal patronage. Week April 19, "The Child of the Regiment."

Adele Blood and her company will begin their Summer season at the Teck week April 26, presenting "Within the Law."

BARKER.

POLI PLAYERS COMMEMORATE

NEW HAVEN, CONN. (*Special*).—The Poli Players celebrated their first anniversary as a resident stock company in this city week April 5. To commemorate this event, the players gave an excellent performance of "Rebecca of Sunnybrook Farm." On Thursday evening a reception was held by the members of the company and a great many of their local admirers were on hand to congratulate them and also to extend the by-word of the theater, "success."

Charles Carver, leading man of this company, showed us a different side of his exceptional talents week April 12, when he adapted Augusta Evans Wilson's novel, "At the Mercy of Tiberius," for the dramatic stage. As a scenic venture the result was a striking one, but as a dramatic success the production failed far of the mark. Mr. Carver made the most of his opportunities as Dunbar, and Miss Jane Morgan made an effective Beryl. The other players were well cast and did much to make the piece an histrionic if not a dramatic success. "The Yellow Ticket" and "The Misleading Lady" are underlined for early presentation. Business continues to break all records at the Hyperion and the S. R. O. sign turns many away each week.

The Grand Opera House, which recently instituted a policy of two burlesque bills a week, is on the market for a proposition for the Summer season. It is known that Manager Jean Belasco has been made a very flattering offer by a stock manager and it is expected that an opposition stock house will be opened here after the close of the regular burlesque season.

DANIEL WEBSTER DELANO, JR.

STOCKS SUPERB IN SYRACUSE

SYRACUSE, N. Y. (*Special*).—The Travers-Douglas Players opened the Spring and Summer season in stock at the Welting, April 6, with "Rebecca of Sunnybrook Farm," and had a hearty reception. Mr. Travers as Mr. Aladdin scored, and Miss Douglas as Rebecca took her part to perfection. The scenic effects, including the thunderstorm, were admirably done. The players were fairly showered with floral offerings. "Help Wanted," week April 12; "Baby Mine," week April 19; "The Passing Show of 1914," week April 26.

Never, of recent years at least, has a stock company received a warmer welcome from a Syracuse audience than did the Empire Players in their opening production of "Nearly Married," at the Empire, week April 12. The company is composed of former Syracuse stock favorites. Those who received ovations at their first appearance were Harrison Ford, Albert Sackett, Guy D'Ennery, and Ralph Murphy. The latter is a university student who has taken part in college theatricals. Miss Beulah Watson, who is new to Syracuse, proved herself an accomplished actress. Kathleen Comegys and Lillian Kellar did excellent work. Philip Quinn, Henry Gores, Stuart Fox, Caroline Haina, and John Gordon were excellent support. "Ready Money," week April 19. "The Trail of the Lonesome Pine" at the Empire to a good house.

FREDERICK E. NORTON.

JERSEY CITY—BAYONNE STOCK

"Rebecca of Sunnybrook Farm" was Manager Kantor's offering at the Orpheum Theater, Jersey City, April 12-17, to good patronage. Gladys Wilcox as Rebecca, and W. Francis Clark as the village stage driver did the best work of their stay here. Marguerite Starr, William Lyons, Leo Linbard, Josephine Morse, and Florence Pendleton were in support. "The House of Bondage," week April 19.

"A Woman's Way" introduced the Chicago Stock company to Bayonne, N. J., theatergoers at the Opera House, April 12, when a Spring and Summer season was commenced under management of Charles Rosskam. Each member of the company made a hit. Grace Bryan is the leading woman, Durward Primrose the leading man, assisted by George Florer, George Brown, Myrtle Bigden, W. E. Morrissy, Nellie Meyers, Charles Pullen, James McCoy, Juanita Mack, William Schultz, and Bessie Jackson. "The Family Cupboard," April 15-17; "Within the Law," April 19-21.

WALTER C. SMITH.

DAVIS PLAYERS, PITTSBURGH

PITTSBURGH (*Special*).—The Davis Players were seen in an admirable presentation of "The Third Party," week April 12, at the new Davis. Louis Kimball and Charles Gunn were cast in the Taylor Holmes-Walter Jones roles, and ran away with the honors of the piece. Florence Malone, the leading woman, made her farewell bow to Davis patrons in this piece as Rosamond, which was done in her usual good style. (Miss Malone goes directly to the Pacific Coast.) Others in the cast were Rozanne Lansing, Jessie Mueller, Mrs. DeShon, Wilfred Lytell, Joseph Eggenton, and Charles Halton. This was one of the best productions seen here this season. "Kindling," April 19-24.

Monday, April 19, Mary Hall will take her place at the head of the Davis Players at the New Davis as leading woman, succeeding Florence Malone. She will have the leading role in "Kindling."

D. J. PACKINER.

White, N. Y.
ROBERT P. GLECKLER,
A Successful Leading Man.

Robert P. Gleckler, leading man, spoke his first lines at the Castle Square Theater, Boston, under John Craig. Engagements followed in Chicago, Toledo, Paterson, N. J.; Harry Davis's Pittsburgh company, the Pitt, Pittsburgh; Portland, Ore., etc. He closes with the Crescent Theater, Brooklyn, May 15, and will play some special engagements in the vicinity of New York this Summer, and probably will appear in his first Broadway production this Fall. Mr. Gleckler has been most successful in parts like "Disraeli," Rev. Pemberton in "The Blindness of Virtue," "Herod" Daniel in "Thais," "Master Mind," "Fine Feathers." Mr. Gleckler is a firm believer in stock, and a proof of his success is the fact that he has always been called back to cities where he has played before. The Crescent in Brooklyn is his third engagement in Brooklyn under Keith management. Mr. Gleckler is a great admirer of W. C. Masson, stage director of the Crescent, and considers him one of the best stock directors in the country.

THREE STOCKS IN SAN DIEGO

SAN DIEGO, CAL. (*Special*).—San Diego is once more taking a prominent place in the field of stock companies, as we have at the present time three regular houses playing stock. The Wilber company, under the direction of Mrs. A. L. Wilber, offering musical comedy, opened at the Spreckels, April 5, for a Spring season with "A Night on the Isthmus." The cast is headed by Vera Stanley, Ethel Burrows, Frank Harrington, Allyer Lewis, and a chorus of sixteen attractive girls.

"Substituting for Sadie" was the title decided on for the comedy presented by the Empress Stock company week of March 29 as "The Play Without a Name." Charles Johnson was the winner of the $25 in gold, being the fortunate one in suggesting the title which will be used with the production of the comedy. Captain Leslie T. Peacocke is the author of the play. Week of April 5, the Empress Players gave a fine production of "Your Neighbor's Wife." Miss Brissac and Miss Treadway as the wives both did capital work. John Wray and Ferdinand Munier were also well cast as the husbands. "Within the Law" follows. Arthur Cyril will replace Frank Harrington as leading man with the Empress company. Margaret Schweickert will also be a new member.

The old Gaiety Theater has been renamed Teatro La Mexicano, and is now the home of a Mexican Stock company. The novelty of Spanish comedy and drama is drawing a lot of the tourist trade.

MARIE DE BEAU CHAPMAN.

STAUB PLAYERS, KNOXVILLE

KNOXVILLE, TENN. (*Special*).—The Staub Theater Players gave a splendid performance of "Alias Jimmy Valentine" week April 12. Jack Roseleigh gave a strong, virile, and at the same time sympathetic interpretation of the name part. Sue MacManamy was attractive, playing opposite. R. C. Stout, who always shows strong dramatic ability, was excellent as the hardened criminal. George Boegel, the scenic artist, did a splendid bit of character work as Dick, the Rat.

CHARLES E. KEUTCH.

"TRILBY" IN HALIFAX

HALIFAX, N. S. (*Special*).—"Trilby" was given a splendid revival by the Academy Players week of April 12. Irene Summerly was an ideal Trilby in appearance and impersonation. Sidney Toler was an excellent Svengali, and Edmund Abbey as the Laird, John Turner as Little Billee, and Dana Munro all made successes. Charles Howson as Ghetto, Martin Woodworth as Lou Lou, Frank Dawson as the clergyman, Alice Baker as Madame Vinard, and Dorothy West as a grisette, were all faultless.

JAMES W. POWER.

FLORAL GREETING, PROVIDENCE

PROVIDENCE, R. I. (*Special*).—The B. F. Albee Stock company at Keith's opened its fifteenth season April 12 with an enthusiastic greeting from an overflowing audience and with an avalanche of floral and other gifts which were most convincing evidence of the esteem in which these players are held in Providence, and of the prospect that this will be their most successful season. The theater itself was in festive attire, elaborately decorated throughout, offering a most appropriate setting for the merry scenes that accompanied the return of the members. The production was "The Misleading Lady." The company has two sets of leads, Berton Churchill and Miss Sydney Shields, being associated in those roles with Lynne Overman and Miss Bertha Creighton. Several members have been with the company for a number of seasons, while Miss Helen Reimer has the record of having been a member of the Albee Stock company at Keith's since the organization was first launched.

Another excellent stock production of the week in this city was that of Edmund Breese's former vehicle, "The Master Mind," in which Godfrey Matthews, the leading man of the company, gave a remarkably effective impersonation of the dramatic role about which the plot centers. Miss Rose Mary King also shone in a strong emotional part. M. A. Kelly, a former local favorite, made his first appearance with the Colonial organization, and with Miss Jeanette Cass furnished some delightful comedy. Mr. Kelly has, since his previous performances in Providence, been engaged in the managerial field.

D. C. CHACE.

MALLEY-DENISON, SCHENECTADY

SCHENECTADY, N. Y. (*Special*).—The Malley-Denison Stock company opened an indefinite engagement at the Van Curler Opera House April 12, in "Within the Law." Miss Gertrude Fowler, the leading lady, gave a clever characterization of Mary Turner, her work comparing favorably with that of Catherine Tower, seen here earlier in the season. As Agnes Lynch, Miss Pearl Gray, the ingenue, proved she was fit for the part. Miss Gray promises to become one of the most popular members of the company. Mr. F. A. De Luke, the leading man, although not having much of an opportunity in the role of Dick Gilder, gave a creditable performance. The supporting company includes Marguerite Wolf, Marie Longnecker, Carrie Lowe, John B. Vaughan, Charles F. Newson, John B. Mack, Clarence Chase, T. E. B. Henry, J. H. Bradley, Jr., Tom Lakin, Frank Spring, Myron E. Paulson, F. W. Demereet, Ancyn T. McNulty, and Frank Peterson. Miss Lowe is a valued acquisition to the company. Her connection with the Crescent Theater in Brooklyn and with the Keith company at the Bronx Theater will be recalled. She was a popular player in both companies, and had instant recognition as a character woman.

"Nearly Married," week April 19.

NAT SAHR.

CALBURN COMPANY, BRIDGEPORT

BRIDGEPORT, CONN. (*Special*).—The attraction at the Lyric week of April 12 was "The Penalty," and the Calburn Players surpassed themselves in the production. The play was under the direction of Kendal Weston, who produced the piece in his usual good form. The second act of "The Penalty" is worthy of mention, the conservatory scene being far superior to anything the Players have given so far this season. Arthur Stanford, the leading man who, by the way, is a new member, was excellent in the part of Jack Rutherford. Mr. Stanford became a favorite with the Bridgeport audience from the start. Miss Violet Barney, as Mrs. Rutherford, was far better than anything she has done so far this season. Francis Byrne, as James Carpenter, enacted the role in his usual good manner, as did John T. Dwyer in the part of Charles Rutherford. Irene Oshier, as Gladys Dexter, was charming and Emma De Weale, as Mrs. Dexter, was very well received and as usual gave her finished performance. Beverly West and Edward Darney as Mr. and Mrs. Smythe supplied the comedy in the piece. Thomas Swem and Frank Melrose took care of their respective roles in their usual good fashion. "The Blindness of Virtue," week of April 19.

ALLEN P. WEIL.

BROWNELL-STORK, NEWARK

NEWARK, N. J. (*Special*).—Manager Edwin Forsberg presented the Brownell-Stork Stock company in "The Yellow Ticket," April 12-17. Mabel Brownell gave one of her usually good performances of Marya; Mabelle Estelle was pleasing; Clifford Stork as Rolfe was truly American; Edward Van Sloan was excellent as the baron, H. Orris Holland as the nephew repeated the favorable impression made in last week's production. Others in the cast were Irving Lancaster, Stuart Beebe, James Maxwell, Frank Pierce, John Burkhart, and Chester Clute. "Innocent," week April 19, to be followed by "Within the Law."

Charles Dingle, formerly leading man with the Forsberg Players, scored heavily as the headliner at Keeney's April 12-24. He leaves for Montreal to join the stock there.

GEORGE S. APPLEGATE.

The Sherman Players are enthusiastically appreciated by Elgin, Ill., playgoers. "The Blue Mouse," recently given, April 22-25, brought out the S. R. O. card. Miss Nita Mac is the leading lady. The company played in Joliet April 26-28.

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Direction LEE SHUBERT

ANN MURDOCK
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PITTSBURGH

PITTSBURGH (*Special*).—Henry Miller and his company delighted good audiences at the Nixon April 12-17 in "Daddy Long-Legs." Regge Kelly made a splendid Judy Abbott to Mr. Miller's Daddy. San Carlo Grand Opera company in repertoire April 19-24.

At the Alvin, week April 12, Singer's Lilliputian Revue. Marie Dressler played a return engagement April 19-24.

"Help Wanted," return engagement at the Lyceum, April 12-17, drew much better houses than on its previous visit. Emma Bunting headed the company, and was capably supported by an able cast. Monday night the greater part of the house was bought by Miss Bunting, and the seats were given free to unemployed working girls. "The Divorce Question" followed.

Evelyn Nesbit and Jack Clifford headlined at the Grand April 12-17. Mrs. Leslie Carter is the headliner April 19-24.

Under the auspices of the German-American Alliance of Allegheny County, and for the benefit of the German-Austrian Red Cross, the Oberammergauer Peasant Players appeared at the Schenley in three plays: April 14, "Der Herrgottschnitzer"; April 17 (matinee), "Jasperbutt" and "Die E'widerwurz'n" in the evening.
D. J. PACKINER.

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CHICAGO

Last Week of Successful Runs—Coming Attractions and a Budget of Gossip

CHICAGO, April 20 (*Special*).—Second and last week of Robert Mantell at the Garrick. Mr. Mantell announces a world tour next year, commemorative of the Shakespeare jubilee year.

At the Illinois "The Girl from Utah" continues, the time extended to May 1. Donald Brian has introduced a "cake walk" number, and this has added to the joy of the successful engagement.

The five hundredth performance of "Grumpy," Cyril Maude, was celebrated last week at the Blackstone. "Too Many Cooks" goes evenly at the Princess. And "Life" to big houses at the Auditorium.

Suddenly "The Lady We Love" closed its run at the La Salle, after one week. "On Trial" nearing its close at the Grand will be followed by "The Songbird." At the Cort "Keep Moving" is in for an indefinite run. Elsie Ferguson holds the crowd in "Outcast" at Powers's.

Herbert Kelcey and Effie Shannon, in "At Sunrise," at the Majestic next week. "Along Came Ruth," at the Olympic, April 24, and "The Shadow" come to the Blackstone May 3.

Tuesday, May 4, Madame Borgny Hammer, the celebrated Norwegian actress, will present at the Little Theater Ibsen's "Rosmersholm."

The horse editor of the *Evening Post* says in the dramatic column of that paper:

"William A. Brady, who staged 'Life,' came to Chicago in the belief that he would have no trouble in obtaining the services of any number of expert whips or drivers of tally-hos. He was misled by reading a directory of country clubs, fondly supposing that their members were interested in any sport other than golf, with a side issue of polo in the case of two or three of the wealthier organizations. 'Doc' Potter was at the time in Fort Worth, Texas, buying more horses and came to Chicago in response to a telegram. He brought with him from Texas a horseman who never heard the expression 'whip' in all his days, but who is willing to try the experiment, if put to it, of driving at least eight horses up the outer walls of the Auditorium to the roof. He is now the driver of the tally-ho in the first act of 'Life,' and is already confiding to acquaintances that he has given up the ranch and the corral for what is called 'show business.'"

Christine Norman, who won such a deserved success in the chief feminine role in "Our Children" during its long run at the Princess Theater, is to be given her well-earned opportunity of appearing in a play which, if it succeeds, may elevate her to the position of a star. She will go to Los Angeles the coming Summer, to appear in the tryout of Louis K. Anspacher's new play, "The Unchastened Woman." This play will be the first of the early Fall offerings that Oliver Morosco will send to Chicago.

The American Theatrical Hospital Association comes forward in search of support and funds with a benefit performance to be given at the Auditorium on Sunday afternoon, May 9. The benefit will be the third annual affair of the kind given by the organization, and it is hoped sufficient funds will be realized to make possible the beginning of building operations on what will be the only hospital in the world having as its chief function the caring for indigent members of the theatrical profession.

Herewith reports from the American Hospital of this city on the ailing players: Mrs. Holmes, of Holmes and Hallison, is entirely cured of an affliction of the eyes, which at one time was so serious that an operation was advised. Thomas Johnson went to the hospital suffering from his leg and was cured. George W. Dare is still at the hospital, where he was operated upon. Sunny Kilduff, of May and Kilduff, has left the hospital, having made a wonderful recovery. Mrs. Gertrude Sherman, who was confined to the hospital for the birth of a baby boy, is doing well, so is the baby. Mrs. Menlo Moore was operated upon, and is nearly well. Mary Avery, who is a member of the tabloid stock at the National in Detroit, is recovering.
BEVERLY BAUX.

PHILADELPHIA

Ibsen Play at the Little Theater by Noted German Actor—Boyd's M. P. Palace

PHILADELPHIA, April 20 (*Special*). — There were only two changes in the downtown theaters this week, one of which was a return of a musical comedy, which also had its premiere in the Quaker City. At the Broad, Ethel Barrymore closed a quiet engagement of two weeks, and made way for a new run of a comedy never here before, "She's In Again," featuring Ned Wayburn.

At the Garrick, "The Little Cafe" is playing a return engagement, after many, many months' absence at the same prices as when here originally. The other theaters all hold the same attractions as previously reported. George M. Cohan and William Collier in "Hello, Broadway" are doing a good business at the Forrest, in their second week.

William Faversham in "The Hawk" is still the attraction at the Lyric; "Peg o' My Heart" is rounding out a long engagement at the Adelphi, while "The Dummy," at the Walnut, is settling down for a long Spring run at this playhouse.

The Little Theater as a special attraction is featuring Emanuel Reicher, the noted German actor and father of both Frank Reicher, who at one time was the acting director of this diminutive playhouse, and of Hedwig Reicher, his versatile sister. Mr. Reicher, Sr., is appearing in a fine presentation of a very serious theme, the production of Ibsen's "John Gabriel Borkman," seen here for the first time before the footlights.

The moving picture business continues to prosper. The New Arcadia, owned by Alexander B. Boyd, on Chestnut Street, will open in a few days, and will be devoted exclusively to moving pictures. Architecturally, it is one of the finest motion theater houses in the United States, and its appointments for the comfort of its guests are exceptional. The seating capacity is small, being less than 1,000, but Boyd has been so successful with his Regent Theater, which he recently sold for a big profit, which also had a small seating capacity, that every one anticipates a great success in his newest venture. Another big downtown house, the Globe, one of Stanley Mastbaum's ventures, which has been playing vaudeville since it opened a little over a year ago, has also turned its policy toward the high-grade feature film, and is now producing with great success "The Hypocrites."

Keith's is producing better bills, if this can be possible, every week, and the current headliner is a name not familiar to vaudeville patrons, but a favorite with grand operagoers, Madame Emma Calve.

"The Shepherd of the Hills" has been booked for one week at the Walnut, beginning April 26.
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Nat Goodwin in "Never Say Die"

BOSTON

"Siegfried" at the Stadium in June—Whites and Blacks Hiss President's Book

BOSTON, April 20 (Special).—At the Majestic, April 19, Julia Dean began an engagement in "The Law of the Land," and Ethel Barrymore come to the Hollis for a fortnight in "The Shadow." Christie MacDonald began a single week's engagement at the Colonial in "Sweethearts," which was popular when heard here before. The Aborn Opera company sang "Tales of Hoffman" at the Boston.

Last Friday the English company at the Plymouth gave the first performance in Boston of Stanley Houghton's comedy of "The Younger Generation," and the next evening the Toy put on "The Duchess of Dublin," a musical play by M. Douglas Flatters. "A Pair of Sixes," at the Wilbur, is still filling the house, and "Common Clay," at the Castle Square, is continuing on the even tenor of its way. The special matinees that Mr. Craig announced some time ago are still eagerly awaited by Boston playgoers.

Columns could be written about the controversy over "The Birth of a Nation," at the Tremont Theater. Before the pictures were shown there were vigorous protests from the negroes; then came more vigorous protests from the whites, with letters in all the papers and discussions in halls and churches. Of course, the publicity man did not discourage this, but instead gave a private view of the pictures the night before the regular performance began. The city censors were there, and they reported that while there was nothing immoral in the pictures, yet there were certain scenes that might well be eliminated, so some of the pictures were cut out. Meanwhile meetings continue and the protests fill the newspapers.

The annual benefit for the Actors' Fund takes place on Friday afternoon at the Boston Theater. There is a long and varied bill in preparation, and Julia Arthur will return to the stage for this occasion and appear in the balcony scene from "Romeo and Juliet."

Helen Archibald Clarke, the well-known writer and editor, has made a striking Greek play out of two of Browning's poems, "Balaustion's Adventure" and "Aristophanes' Apology," calling it "Balaustion's Euripides." The play is full of the spirit of Greek life, and abounds in possibilities for marvelous stage effects. It was produced at the Plymouth Theater April 20, a matinee. It was a single benefit performance, under the auspices of the Boston Browning Society, the proceeds to be divided between the Fund for the Unemployed of Boston and the Fund for the Woman's Peace Party.

Plans for the construction of the New Orpheum at an estimated cost of $250,000 have been approved, and work will start at once.

On Saturday evening there was trouble at "The Birth of a Nation." A large crowd of negroes stormed the box-office of the Tremont Theater, and tried to get tickets, claiming discrimination, as they maintained that white people were securing seats, while colored playgoers had been refused. There was a call for the police, and 150 to 200 were required to keep the negroes away from the house. Men and women, white and colored, were among those arrested. A colored man was ejected from the theater for setting off an acid bomb in the balcony, and near the end of the play an egg was thrown at the screen by another negro, who was arrested. The police handled a serious situation with tact and judgment.

At the Cort the new musical play of "A Modern Eve" bids fair to be a winner.

J. B. CLAPP.

WASHINGTON

Spring and Summer Light Opera At Low Prices by the Aborns—Other Attractions

WASHINGTON, D. C., April 20 (Special).—The National Theater is again ablaze with a big current week offering in the engagement of Charles Frohman's triple star alliance, William Gillette, Blanche Bates, and Marie Doro in "Diplomacy." For the first night the theater was crowded with an ultra-fashionable and distinguished audience enthusiastic in its praise. A tremendous sale in advance is on record for the closing week of the regular season.

The following week commences the Aborn comic opera season for the Spring and Summer. The company of over thirty prominent singers includes Forrest Huff, Estelle Wentworth, Robinson Newbold, Mildred Rogers, Phil Branson, Fritzi von Busing, Albert Parr, Edith Bradford, Robert Leit, Ida Brooks Hunt, Charles Bowser, Tillie Salinger, George O'Donnell, Dixie Blair, Sol Solomon, Eileen Castles, George Sheilds, Gladys Chandler, and James Stevens.

The musical season of the Columbia Musical Stock, with capacity nights and matinees of large proportions, gives excellent credence to the statement that the management of the Columbia is proud of the record established by the company. "The Rose Maid" was the initial offering.

"The Red Mill" the past week was another musical work which further establishes the uniform excellence of this musical comedy producing company. Sections of the original production were used. Manager Fred G. Berger, of the Columbia, was the manager in charge of the initial tour of Montgomery and Stone in this Victor Herbert's musical play, and by special arrangement with Charles Dillingham was able to secure the original red mill itself, a rather heavy piece of mechanism, one of the big surprises for situations. "The Tenderfoot" is the current week's offering, with another biz charity benefit audience present.

A big welcoming attendance at the Belasco was enthusiastic over the return of the Andreas Dippel Opera company in the presentation of "The Lilac Domino," with crowded houses at that time.

Marie Dressler, in the hilarious farce, "A Mix-Up," kept large audiences thoroughly amused during last week at this house.

The Poli Players during this week are scoring a success at Poli's in "The Misleading Lady." Maud Gilbert is the girl in the case and Albert Roscoe, the new leading man, is the young mining engineer. The screen production of "Samson" shown at Poli's last Sunday afternoon and night, in which Maud Gilbert, the popular leading lady, had the experience of appearing and acting for a picture displays during both presentations of the day appeared, gave a descriptive talk on the making of "movies" and her experience in the different rehearsals of scenes of the complicated story.

Mrs. Louis J. Posse, wife of the genial manager of Poli's Theater, in this city, died at an early hour April 13, at her home in Mt. Vernon, N. Y. Mrs. Posse was well known on the stage before her health failed, compelling her to retire. Her death was a great shock to her friends.

The current week's bill at Keith's presents two distinct headlining attractions in Carolina White, the operatic prima donna, and the Sam Mann's company in a comicalization of the "Mutterspiel" magazine stories.

"The Social Maids," under Joe Hurtig, current week at the Gayety, presenting "Busy Little Cupid," for which Leon Berg prepared the book and Will H. Vodery composed the special music.

Following the return engagement of "The Lilac Domino," the following and concluding week of the Belasco regular season, the Mask and Wig Club appear in their new allegorical, musical satire, "Paradise Prison," April 26, 27; a local amateur event April 28, and on the evening of the 29th will be seen the premiere of a new musical comedy, entitled "All Over Town," with Joseph Santley as the star, which is to go from its three days' Washington engagement direct to Chicago for a Summer run.

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Jessie Mae Hall will sing at the concert given by Baroness Litta von Elsner for the benefit of the Guild of the Infant Saviour at the Comedy Theater on Thursday afternoon, April 22. Miss Hall is a lyric soprano, but is best known as a dramatic star.

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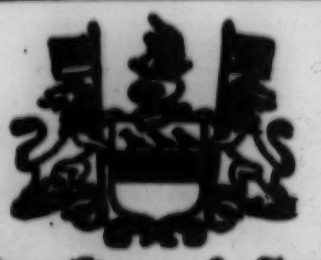

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BALTIMORE

Popular Plays by Favorite People Satisfied the Monumental City—Stock Changes

BALTIMORE, April 20 (*Special*). — "Help Wanted," at a later hour canceled its date for the Colonial. It was said that the company had distanded.

Nora Bayes carried everything before her at the Maryland last week. Few vaudeville artists receive the riotous welcome accorded Nora Bayes last week. Ernest Ball got over wonderfully well in a single, and ran a good second for first honors. While Maud Lambert is missed, Ball has enough ability as an entertainer to stand on his own merit. The present week finds Catherine Calvert (Mrs. Paul Armstrong), a former Baltimore girl, heading the bill. Cecil Cunningham is also featured on the same bill. The feature film, "The Eternal City," with Pauline Frederick, has been crowding the New Theater for the past two weeks. Baltimore secured a bargain in this picture at the prices asked, 10 to 25 cents.

Robert Hilliard returned to the Academy on Monday in "The Argyle Case." The audience, which saw the opening performance, was one of the largest which has gathered at the Academy this season, completely filling the house, the occasion being the annual benefit for the Children's Hospital. The company in the present instance is equally as good, if not better, than the one last season, and includes such sterling players as Stella Archer, Olive Oliver, Walter Thomas, Albert Brunig, Edwin Holland.

The Messrs. Ford are to be heartily congratulated for offering a genuine bargain in the theatrical line this week. Rarely, indeed, does one find such excellent entertainment at the prices, as is on view at their house this week in the Ahern production of that perennial success, "The Chocolate Soldier." Ida Brooks Hunt, Edith Bradford, Mildred Rogers, Charles Bowers, George O'Donnell, and James Powell are the principals who deserve the credit. "The Man Who Owns Broadway" week April 26.

Although given a preliminary hearing in Wilmington, the new Belasco production, "The Boomerang," by Winchell Smith and Victor Mapes, received its first real test last week at Ford's, and came through with colors flying. Few plays of the present season have been received with greater enthusiasm by the local public and few have so well deserved this approval.

Paul Armstrong, the playwright, is ill, but not seriously so, at the Belvedere Hotel, this city.

Francis X. Bushman received a great ovation from his home folk last week at the Lyric when he attended the Movie Ball. A host of movie celebrities were present, including Crane Wilbur, Earle Metcalfe, Harry Meyers, Arthur Johnston, Maurice Costello, James Young, Viola Dana, Clara Kimball Young, Rosemary Theby, Flora Finch, Kate Price, Lottie Driscoe, Lillian Walker, Edith Story, and others. Each received a warm welcome.

After nearly a hundred and fifty weeks of continuous playing, the highest record ever established by any stock player in this city, Mr. A. H. Byron, has severed his connection with the local Poli company, owing to a disagreement with the management over the allotment of parts in this week's production of "The Misleading Lady." He was recently offered a role by Mr. William Faversham in his new production, which he has accepted for next season. Hugh Dillman has been added to the Poli Players cast, and will be seen here in "The Man of the Hour" April 26. I. B. Kahn.

"ALL OVER TOWN"

First Time on Any Stage at New Haven Next Week

NEW HAVEN, CONN. (*Special*).—Joseph Santley will make his local debut here, when he appears for the first time on any stage, in his newest musical venture, "All Over Town," on April 26. Following the local engagement of three days, he will take the piece to the Garrick Theater, Chicago, for a Summer run.

"Robin Hood" returned for a two days' engagement April 22. "The Whirl of the World" and the Ahern Opera company are booked for early dates in May.

"The Road to Happiness," with William Hodge, played a return engagement again this season at the Shubert Theater, April 8, 10, to poor business. "The Lilac Domino," with Eleanor Painter, April 13-17. "Peg o' My Heart" played its fourth engagement, April 19-22. Miss Dorothy Mackaye appeared here in the title-role for the first time, and Oliver Morosco sent a notice in advance that she is his newest and youngest leading lady.

DANIEL WEBSTER DELANO, Jr.

CLOSINGS IN CINCINNATI

CINCINNATI (*Special*).—The theatrical situation here seems to have reached an acute stage of depression during the past couple of weeks, with the result that two of the theaters are closing several weeks ahead of scheduled time. The week of April 11 saw the finish of the season for Loew's Empress and for the Schubert house, the Lyric. The business at Loew's has been generally bad all through the season, and at the beginning of the week orders were received from the New York office to close at once.

The last attraction at the Lyric was Henry Kolker in "Our Children," which opened Sunday night, April 11, and played the week. Business was very poor throughout the week, and the company closed here as well.

William Gillette, Blanche Bates, and Marie Doro in "Diplomacy," were seen at the Grand for a week, opening April 12. Business was not nearly as good as a company and production of this kind warranted. Henry Miller in "Daddy Long-Legs" April 18-24.

"Hempcked Henry," with Halton Powell, did a week of fair business at the Walnut, opening matinee, April 11. "Tess of the Storm Country" follows. John and Emma Ray were the headliners at Keith's week April 11, presenting "Casey in the Taxi." Eva Tanguay heads the bill week April 18.

The greatest non-professional attraction ever seen in Cincinnati was held at the Odeon night of April 8, when the Cincinnati College of Music gave an evening of grand opera, presenting the first act from "Hansel and Gretel" and "Cavaleria Rusticana." This production was professional in every way, and was given by the college at great expence, to give the honor pupils a chance to appear in something worth while. Signor Albino Gorno was the conductor, and Joseph O'Meara the producer. The Odeon seats but 450 people, and the admission was $1 a seat. When it is known that the expense of the production was $1,000, it can be seen at what cost the operas were put on. The College of Music is to be greatly commended. The orchestra consisted of pupils of the college, and was augmented to fifty pieces by the principal members of the Cincinnati Symphony Orchestra. Marie Hughes, Nellie Gilbert, Norma Weidner, and Clarence Heidrick in "Hansel and Gretel," all displayed remarkable talent in voice and acting. In "Cavaleria Rusticana" Gretchen Morris was a Santuzza that exceeded in ability several professional performances that we have seen in this city. Her voice is wonderful in its dramatic possibilities, and there should be a place awaiting Miss Morris in professional work. Margaret Scott was a very good Lucia, and Helen Stover was good as Lola. Walter Vaughan as Turridu and Paul Sebring as Alfio were not seen to the same advantage as the ladies of the cast, although doing creditable work for amateurs.

Tuesday afternoon, April 13, a reception was given at the Gibson House by the Drama League to Mr. Henry Kolker and the members of his company. Mr. Kolker gave an interesting address on the mission of the Drama League in this country, after which Mr. Gus Weltzere made a short address, and gave one of James Whitcomb Riley's poems.

JOHN REDHEAD FROOME, Jr.

INDIANAPOLIS

INDIANAPOLIS (*Special*). — In "Sari," with Miss Hajos, Charles Meakins, J. E. Murray, and others, the closing attraction of the season April 1-3, English's offered one of its choicest bookings, which attracted near capacity business at the four performances. Much interest centered in the first appearance here of Howard Marsh, of this city, whose beautiful tenor voice was heard to great advantage in a leading role. It is Mr. Marsh's second season on the stage.

At Keith's, April 5-10, biz audiences tendered Eva Tanguay an old-time welcome. Dainty Edith Taliaferro charmed those out front in a fairly effective sketch, "A Breath of Old Virginia," April 12-17. Wyatt's Scotch Lads and Lassies scored a decided hit.

Three houses opened their Summer season of popular vaudeville April 5—English's, the Lyric, and the Colonial. English's, following immediately after the close of the regular season, is under the management of Barton and Olsen, with six vaudeville acts booked through the small time branch of the U. B. O. The Lyric, under the same management, will remain open until early Summer, when the work of remodeling will begin. Bingham, Cross and Cohen, who were first to give Indianapolis popular-price Summer vaudeville, reopened the Colonial, after a season of darkness, booking four acts through the National Vaudeville Association. Pictures are also a feature.

Manager Ad F. Miller, of English's, and his family, motored to their farm near Columbus, O., saving here the day after the theater closed its regular season. Miss Hajos and her husband, George Leon Moore, who is resting this season, were guests of Mr. and Mrs. Charles B. Webber during their engagement at English's.

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ON PANAMA CANAL

CRISTOBAL, PANAMA CANAL, April 5 (*Special*). —The Gordon Gunnies company began a tour of the Canal Zone clubhouses March 25, opening in "The Neighbor's Wife," by Elmer Harris. The players played to capacity business. Mr. Harry Hayden, the comedian, was a favorite, and Mr. Gunnies, Miss Florence Vincent, and Miss Georgette Leland did excellent work. For their second week the company presented "Pins and Feathers," with Miss Mary Ward Holton and Mr. Dillon M. Duncan dividing honors. This offering was not so well received as the first bill, due, in part, to the fact that it is much more difficult to present drama than comedy in the tropical theaters. Mr. Gunnies returned to comedy week April 12 in "Her Husband's Wife," by A. E. Thomas, and appeared for three nights at the National, Panama, the first English-speaking company in years to be accorded this honor.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): St. Paul 19-21, Minneapolis 22-24, Duluth 26, Eau Claire, Wis., 27, La Crosse, Wis., 28, Mankato, Minn., 29, Winnipeg, Can., 30-May 1, Sioux City, Ia., 3, Lincoln, Neb., May 4.

ALICE in Wonderland (Flagers Producing Co.): N.Y.C. March 22—indef.

ALONG Came Ruth (Henry W. Savage): Ithaca, N. Y., 21, Buffalo 22-24, Cleve. 25—indef.

ANGLIN, Margaret (James Cheasman): N.Y.C. 15—indef.

BARKER, Granville: N.Y.C. Jan. 27—indef.

BARRYMORE, Ethel (Chas. Frohman): Boston 19-May 1.

BIRD of Paradise (Oliver Morosco): P.A.N.Y.C. 19-24, Jersey City, N. J., 25-May 1.

BLUE Bird (Messrs. Shubert): N.Y.C. 15-24.

BRADHALL Players (Butler Davenport): N.Y.C. 5—indef.

BURKE, Billie (Chas. Frohman): Des Moines, Ia., 21, Kansas City 23-24, Omaha 25, Sioux City, Ia., 26, St. Paul 27-May 1.

CAMPBELL, Mrs.: Toronto 19-24.

CELEBRATED Case (Chas. Frohman and David Belasco): N.Y.C. 7—indef.

CENTRAL Opera (Play Actors, Inc.): N.Y.C. Jan. 25—indef.

COWL, Jane (Oliver Morosco): Chgo. 28—indef.

DADDY Long-Legs (Henry Miller): N.Y.C. Sept. 28—indef.

DALY, Arnold (Garrick Producing Co.): N.Y.C. 5—indef.

DAMAGED Goods (Richard Bennett): Buffalo 19-24.

DIPLOMACY (Chas. Frohman): Wash. 19-24, Buffalo 26-28, Ithaca 29, Rochester 30.

DIVORCE Question (Rowland and Clifford): Pittsburgh 19-24.

DREISSLER, Marie (Messrs. Shubert): Pittsburgh 19-24.

DREW, John (Chas. Frohman): Butte, Mont., 21, Missoula 22, Spokane, Wash., 23, Walla Walla 24, North Yakima 27, Tacoma 28, Seattle 29-May 1.

DUMMY, The (Play Producing Co.): Phila., 5—indef.

EVERYWOMAN (Henry W. Savage): Ashland, Ore., 21, Roseburg 22, Albany 23, Salem 24, Portland 25-May 1.

EXPERIENCE (Wm. Elliott): N.Y.C. Oct. 27—indef.

FAVERSHAM, William (Lonergan & Gallagher): Phila., 5-10, Wilmington, Del., 12, Reading 13, Allentown 14, Easton May 1.

FERGUSON, Elsie (Chas. Frohman): Chgo., 5—indef.

FOOL and His Money, The (Harris, Mo., 21, Carutherseville 22, Charleston 27, Paducah, Ky., 28, Mayfield 29, Union City, Tenn., 30, Obion May 1, Dyer 3, Humboldt 4.

FORBES-ROBERTSON (Percy Burton): Rochester, N. Y., 19-20, Albany 20-May 1.

GILBERT, Mrs. Players: Marion, Ala., 21, Tuscaloosa 22, Eutaw 23, Meridian, Miss., 24, Starkville 25, Lafayette 27, Hunterville, Tex., 29, San Antonio May 1, Austin 3, 4, Georgetown 5.

HELP Wanted (Lott and Rafferty): Baltimore, 19-24.

HILLIARD, Robert (Klaw and Erlanger): Baltimore, 19-24.

HYPHEN, The (Chas. Frohman): N.Y.C. 19—indef.

ILLINGTON, Margaret (Selwyn and Co.): N.Y.C. Dec. 24—indef.

INSIDE the Lines (J. Fred Zimmerman, Jr., and Wm. Harris, Jr.): N.Y.C. Feb. 13—indef.

IRVING Place Theater Co.: N.Y.C. Oct. 1—indef.

IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 7—indef.

KEEP Moving (H. H. Frazee): Chgo. 4—indef.

KICK In (Al. H. Woods): N.Y.C. 3-24.

LADY We Love (Oliver Morosco): Chgo. 4—indef.

LAW of the Land (George Broadhurst): Boston 19—indef.

LIFE (Wm. A. Brady): Chgo. 4—indef.

LOVE Thought (David Belasco): Stamford, Conn., 26, Mamaroneck 27.

MANN, Louis (Messrs. Shubert): N.Y.C. 4—indef.

MAUDE, Cyril (The Players): Chgo., Morris 5-May 1.

MODERN Girl (Emanuel Reicher): N.Y.C. 14—indef.

NATURAL Law (John Cort): N.Y.C. 5—indef.

OLCOTT, Chauncey (Henry Miller): Chgo. 11-24.

OLD Homestead (Frank Thompson): Norwich, N. Y., 21, Canton 22, Fulton 23, Oswego 24, Watertown 26, Rome 27, Oneida 28, Glens Falls 29.

OMAR the Tentmaker (Tully and Buckland): Denver 19-24, Pueblo 26, Colorado Springs 27, Cheyenne, Wyo., 28, Salt Lake City 30, May 2, Ogden 3, Pocatello, Ida., 4, Boise 6.

ON Trial (Cohan and Harris): N.Y.C. Oct. 19—indef.

ON Trial (Cohan and Harris): Chgo., Dec. 27-April 24.

PAIR of Silk Stockings (Winthrop Ames): N.Y.C. Oct. 20—indef.

PAIR of Sixes (H. H. Frazee): Rochester, Dec. 28—indef.

PAIR of Sixes (Central): H. H. Frazee): Chgo., 4-May 1.

PAIR of Sixes (Western): H. H. Frazee): Richmond, Va., 21, 22, Norfolk 23, 24, Portsmouth 26, Raleigh, N. C., 27, Springfield, Mass., 28, 29, Worcester 30, May 1, Nashua, N. H., 3, Manchester, 4, Lowell, Mass., 5, Lawrence 6, Haverhill 7, Salem 8, Lynn 9, Malden 10, Melrose 11, Woburn 12, Arlington 13, Cambridge 14, Newton 15, Waltham 16, Framingham 17, Worcester 18, Springfield 19, Holyoke 20, Pittsfield 21, Albany 22, Troy 23, Schenectady 24, Amsterdam 25, Gloversville 26, Johnstown 27, Utica 28, Rome 29, Auburn 30, Syracuse May 1, Oswego 2, Rochester 3, Batavia 4, Niagara Falls 5, Lockport 6, Tonawanda 7, Buffalo 8-10, Erie, Pa., 11, Meadville 12, Youngstown, O., 13, Akron 14, Canton 15, Massillon 16, Mansfield 17, Marion 18, Delaware 19, Columbus 20-22, Springfield 23, Dayton 24, Hamilton 25, Middletown 26, Cincinnati 27-May 1.

PAIR of Sixes (Eastern): H. H. Frazee): Richmond, Va., 21, 22, Norfolk 23, 24, Wilmington, Del., 26, Trenton, N. J., 27, Scranton 28, Wilkes-Barre 29, Allentown 30, Easton May 1, Reading 2, Lancaster 3, Harrisburg 4, York 5, Hanover 6, Frederick 7, Hagerstown 8, Chambersburg 9, Gettysburg 10, Carlisle 11, Lebanon 12, Reading 13, Norristown 14, Chester 15, Wilmington, Del., 16, Salisbury, Md., 17, Cambridge 18, Easton 19, Baltimore 20-May 1.

PAIR of Sixes (Southern): H. H. Frazee): Chgo., 4-May 1.

PAIR of Sixes (Western): H. H. Frazee): Richmond, Va., 21, 22, Norfolk 23, 24, Portsmouth 26, Raleigh, N. C., 27, Springfield, Mass., 28, 29, Worcester 30, May 1, Nashua, N. H., 3, Manchester, 4, Lowell, Mass., 5, Lawrence 6, Haverhill 7, Salem 8, Lynn 9, Malden 10, Melrose 11, Woburn 12, Arlington 13, Cambridge 14, Newton 15, Waltham 16, Framingham 17, Worcester 18, Springfield 19, Holyoke 20, Pittsfield 21, Albany 22, Troy 23, Schenectady 24, Amsterdam 25, Gloversville 26, Johnstown 27, Utica 28, Rome 29, Auburn 30, Syracuse May 1, Oswego 2, Rochester 3, Batavia 4, Niagara Falls 5, Lockport 6, Tonawanda 7, Buffalo 8-10, Erie, Pa., 11, Meadville 12, Youngstown, O., 13, Akron 14, Canton 15, Massillon 16, Mansfield 17, Marion 18, Delaware 19, Columbus 20-22, Springfield 23, Dayton 24, Hamilton 25, Middletown 26, Cincinnati 27-May 1.

PEG o' My Heart (Co. A: Oliver Morosco): Phila. Feb. 22—indef.

PEG o' My Heart (Co. B: Oliver Morosco): Spokane, Wash., 21, 22, Wallace Ida., 23, Missoula, Mont., 24, 25, Helena 26, Butte 27, Anaconda 28, Great Falls 29, Lewistown 30, May 1, Minneapolis 2, Fargo, N. D., 3, Grand Forks 4, Winnipeg, Can., 5-8, Brandon 10, Regina 11, Saskatoon 12, Edmonton 13, Calgary 14, Lethbridge 15, Medicine Hat 16, Moose Jaw 17, Saskatoon 18, Prince Albert 19, North Battleford 20, Saskatoon 21, Regina 22, Brandon 23, Winnipeg 24-26, Fargo, N. D., 27, Grand Forks 28, Minneapolis 29-May 1, Milwaukee 2-8, Chicago 9-May 1.

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PEG o' My Heart (Co. G: Oliver Morosco): Calumet, Mich., 21, Marquette 22, Sault Ste. Marie 23, Bay City 24.

PEG o' My Heart (Co. H: Oliver Morosco): Beardstown, Ill., 21, Macomb 22, Monmouth 23, Kewanee 24, Rock Island 25, Sterling 26, Dixon 27, Morrison 28, Havana 29, Pekin 30, Galena, Kas., 3, Pittsburg 4, Fayetteville, Ark., 5, Pittsburg 6, Miami, Okla., 7, Joplin, Mo., 8, Pittsburg 9, Point 4.

PEG o' My Heart (Co. I: Oliver Morosco): New Haven, Conn., 19-21, Hartford 22, 24, Portland 23, Portsmouth 25, Lewiston 26, Augusta 27, Bangor 28, Bath 29, Rockland 30, Belfast May 1, Waterville 2, Skowhegan 3, Bangor 4, Houlton 5, Presque Isle 6, Caribou 7, Fredericton, N. B., 8, St. John 9, Moncton 10, Sydney, N. S., 11, Halifax 12, Truro 13, Amherst 14, Moncton, N. B., 15, Chatham 16, Campbellton 17, Fredericton 18, Woodstock 19, St. Stephen 20, St. John 21, Sussex 22, Moncton 23, Amherst, N. S., 24, Truro 25, Halifax 26, Sydney 27, New Glasgow 28, Moncton, N. B., 29, Sackville 30, Fredericton May 1, Woodstock 2, St. Stephen 3, St. John 4, Sussex 5, Moncton 6, Amherst, N. S., 7, Truro 8, New Glasgow 9, Halifax 10, Sydney 11, Moncton, N. B., 12, Chatham 13, Campbellton 14, Fredericton 15, Woodstock 16, St. Stephen 17, St. John 18, Sussex 19, Moncton 20, Amherst, N. S., 21, Truro 22, New Glasgow 23, Halifax 24, Sydney 25, Moncton, N. B., 26, Sackville 27, Fredericton 28, Woodstock 29, St. Stephen 30, St. John May 1, Sussex 2, Moncton 3, Amherst, N. S., 4, Truro 5, New Glasgow 6, Halifax 7, Sydney 8, Moncton, N. B., 9, Sackville 10, Fredericton 11, Woodstock 12, St. Stephen 13, St. John 14, Sussex 15, Moncton 16, Amherst, N. S., 17, Truro 18, New Glasgow 19, Halifax 20, Sydney 21, Moncton, N. B., 22, Sackville 23, Fredericton 24, Woodstock 25, St. Stephen 26, St. John 27, Sussex 28, Moncton 29, Amherst, N. S., 30, Truro May 1, New Glasgow 2, Halifax 3, Sydney 4, Moncton, N. B., 5, Sackville 6, Fredericton 7, Woodstock 8, St. Stephen 9, St. John 10, Sussex 11, Moncton 12, Amherst, N. S., 13, Truro 14, New Glasgow 15, Halifax 16, Sydney 17, Moncton, N. B., 18, Sackville 19, Fredericton 20, Woodstock 21, St. Stephen 22, St. John 23, Sussex 24, Moncton 25, Amherst, N. S., 26, Truro 27, New Glasgow 28, Halifax 29, Sydney 30, Moncton, N. B., May 1, Sackville 2, Fredericton 3, Woodstock 4, St. Stephen 5, St. John 6, Sussex 7, Moncton 8, Amherst, N. S., 9, Truro 10, New Glasgow 11, Halifax 12, Sydney 13, Moncton, N. B., 14, Sackville 15, Fredericton 16, Woodstock 17, St. Stephen 18, St. John 19, Sussex 20, Moncton 21, Amherst, N. S., 22, Truro 23, New Glasgow 24, Halifax 25, Sydney 26, Moncton, N. B., 27, Sackville 28, Fredericton 29, Woodstock 30, St. Stephen May 1

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Willard Mack's Latest Sketch—The Fashion Show—Beatrice Herford's Monologues

WE must admit that Willard Mack disappointed us with his newest playlet, "Blindman's Buff." We'd anticipated at least a melodramatic "punch," but the sketch proved unconvincing and unpleasant. Indeed, it was repulsive.

The Domestic Triangle Again

To begin with, there's the husband, the wife, and the lover. Hubby feigns blindness and silently watches. Finally the villain decides to hurry things along by poisoning the husband. But, when the glasses are prepared, the other swiftly shifts them, and the lover drinks the deadly contents himself. He falls into an arm-chair and dies with vivid chokes and paroxysms. Then the husband, still posing as blind, calls his wife—and she falls, shrieking, at the dead man's feet. So hubby—himself a doctor—calls up a physician friend and arranges to have the lover's death fixed as a fatal attack of organic heart trouble.

It is easy to guess, almost from the first, that the game of blindman's buff is really blindman's bluff. The feigned loss of sight is obvious—and the climax is lost. The sketch isn't well built, nor is the dialogue humanly constructed. Moreover, the playlet points no moral, but is just morbid and sordid.

From a dramatic viewpoint, "Blindman's Buff" isn't well handled. Mr. Mack lacks vigor as the husband, William L. Gibson is handicapped by absurd lines, and Margaret Greene's sobs and shrieks are wholly unreal.

Dramatizing the Shriek

It's about time sketch writers stopped dramatizing sudden death. The shriek is shrinking in dramatic value.

Consider for a moment the new sketches of the past few weeks:

"The Red Hate" had vengeance for its motive and a convict for its hero. Score: Two murders.

"At Sunrise" had an illegitimate son as the subject of its story and a narrow escape from suicide for its climax.

"The Victim" presented the same murder in two different ways, and for thirty minutes skated along the edge of hysteria.

"War Brides" ended with a suicide. This, however, was used to drive home the idea behind the compelling little tragedy.

Yet all life isn't hysteria, tears, and murder. This sort of one-act drama reveals the broad viewpoint of present-day vaudeville. But let's have a cheerful view of things.

Bert, N. C.

MISS CORDELIA HAAGER,
Appearing in the Varieties with George Austin Moore.

Bangs, N. Y.

MISS AGNES SCOTT,
Actress and Author of the Dancing Satire, "The Red Fox Trot."

Beatrice Herford's Humor

Beatrice Herford cleared away the feverish atmosphere delightfully at the Palace. Her humor is so absolutely healthy, so buoyant, so direct that we'd go miles to listen to her splendid monologues.

Miss Herford starts with her restaurant scene, depicting a party of shoppers having a hasty luncheon. The entertainer points her humor, with its understanding of feminine foibles, so keenly, and she paints such a vivid mental picture, that the monologues become splendidly real. Even hungry little Aggie—who is "miserably," and, of course, can't have the things she wants—is suggested in our mind's eye.

Then there's the monologue of the lady who applies shopping methods to her purchase of a theater ticket, and another of a gum-chewing, ten-cent store clerk who coldly answers customers while she listens to "chunes" from the "music department."

The Spring Fashion Show proved to be a parade of manniquins in gowns designed for "milady" at sundry smart "maisons." A gentleman in Beau Brummel attire, named Sam Ash, opened the huge cover of a fashion magazine, and the models stepped out one by one to walk about the stage. During costume changes Ash sang. One of his numbers is another Hawaiian song, this time by Irving Berlin. Berlin doesn't seem to strike anything original these days. Each melody has the old Berlin plaint. This song tells of a Hulu belle who—

"Is feeling so much better
Since she received a letter;
She's so excited,
She's so delighted."

The Fashion Show

The costumes, we take it, interested the feminine theatergoers. We suspect that they gave numerous shudders to mere married men in the audience. By setting the fashion pace, vaudeville is adding another terror to these high-cost-of-living days.

By the way, the stage fashion show is likely to offer a new field for the plugger. Each "maison" will soon have its own iron-handed staff.

Bernard Granville is clean-cut, youthful, and quite likeable. He's an agile dancer, but his taste in material is—let us say—deplorable.

Granville starts off with a bit of Tin Pan Alley bathos having the refrain "Take her back, take her back, love her again." He offers a song—of exceeding bad taste—based on a recent court case. It runs like this—

"A girl named Rachael Thomas
Sued a fellow for breach of promise;
He never wore his glasses
When out flirting with the lasses,
Has anybody here seen Oliver?"

Bernard Granville's Monologues

Granville always does several cheerful monologues. He's still presenting the old one, "After You're Gone You'll Never Be Missed," and an anti-war recitation, "Honor."

But Granville is strictly neutral; and he also sings a war ballad, "I'll Come Back To You When It's All Over."

Billy B. Van and the Beaumont Sisters used to have a fearful bare-stage sketch. It's been succeeded by a new skit, "Spooks," by Bob Janette—which is more so.

Van plays a comedy person with plaid clothes who takes a position as assistant to a palmist. He has experiences with a skeleton—water being squirted from the skull across the stage—and with a number of bottles containing potions, which produce various effects.

"Spooks" is wholly out of date. It's our idea of nothing to see.

White, N. Y.

MISS BETTY BROWN,
"The Lily Gown Girl" in the Fashion Show of 1915.

Nina Morgana in Varieties

We recall Nina Morgana when she was understudy to Emma Trentini. She has advanced markedly in the interim. Indeed, she is a young singer of excellent promise. Many of her tones are of delightful quality and she sings—as she did in the old ballad, "Home, Sweet Home"—with an unusual depth of feeling.

Her repertoire includes Meyerbeer's "The Shadow Song," "The Last Rose of Summer" and the mad scene from Donizetti's "Lucia di Lammermoor."

Ida Fuller and her dancing girls presented their new—and mild—specialty at the Fifth Avenue Theater. Miss Fuller has simply attired her ballet of fourteen à la Isadora Duncan, in frank Grecian garb, and then trained them in conventional chorus evolutions, such as jumping rope and dancing about a May pole. Then they dance with fluttering veils while different colored lights are flashed upon them. It's ancient Greece, as Ned Wayburn might conceive it.

The Pucks in Song

Over at the Victoria Harry and Eva Puck were on the top-heavy bill headed by Jess Willard, who recently took the pugilistic championship from Jack Johnson. The Pucks sing and dance their own numbers, using a piano for one or two of them. Puck, by the way, is a rag composer and Miss Puck is a rather attractive little person. Together they make a clean-cut team. But their songs are of a Forty-fifth Street delicacy.

For instance, there's one of a girl:

"What shall we do,
It's all up to you,
The poor simp said let's make some candy;
You could take off her hat,
And go rat-tat-tat,
Nobody Home."

Jess Willard's Debut

Jess Willard made his stage debut at the Victoria. The pugilist's specialty lacked punch.

Willard made a brief speech, exercised a bit, tossed the medicine ball, and boxed a dummy. The brief turn seemed pretty mild to us, but in order to express a comprehensive technical review of Actor Willard, we took along our head bookkeeper, who always familiarly refers to the fighters as Jess, Jack and Kid.

After careful consideration he said that he thought Eva Puck was—er—a bit cute.

BROOKLYN BILLS

At the Prospect last week Valeska Suratt, in "Black Crepe and Diamonds," was the topliner. Walter Leroy, Emily Lytton and company, were well received in "Neighbors."

Lew and Mollie Hunting and Lightner and Jordan were also pleasing. Others on the bill were the Musical Hunters, Martin Van Bergen, and the Avon Comedy Four. This week Nazimova in "War Brides" is heading the bill.

Madame Bertha Kalich presented Ossip Dymona's "The Victim" at the Orpheum Regan Hughston is now playing the role of the artist lover. "Colonial Days," Claire Rochester, and the Ahearn Troupe were features.

CURRENT BILLS

Palace.—David Bispham, Conroy and Le Maire, James Diamond and Sibyl Brennan, Charles Ahearn Troupe, Misses Campbell, G. Aldo Randegger, Royal Cabaret Troupe.

Colonial.—Madame Bertha Kalich and company, T. Roy Barnes and Bessie Crawford, Claire Rochester, Avon Comedy Four, Irene and Bobbie Smith, Genia D'Agarieff, Howard's Dogs and Ponies, Smith and Austin.

Alhambra.—Gertrude Hoffmann and Revue, Claude and Fannie Usher, Harry Hines and George Fox, Duffy and Lorenzo, Pipifax and Panlo, Adeline and Francis, Dancing La Vars.

Royal.—"War Brides" (No. 2 cast), Hermine Shone and Company, Willa Holt Wakefield, "The Volunteers," Jackson and McLaren, Ryan and Early, Will J. Ward and Girls, Lew and Mollie Hunting, Queenie Dunedin.

Orpheum.—Spring Fashion Show, Bessie Clayton and company, Bernard Granville, Joseph Jefferson and company, Josie Heather and Henry Marshall, Weston and Leon, Toney and Norman, Harry Holman and company, Jed and Ethel Dooley.

Prospect.—Nazimova and company, John and Emma Ray, Nonette, Miss Ray Dooley and company, Five Statues, Henry Budelon, Corbett, Shepard and Donovan, Mr. and Mrs. Stuart Barrow.

Bushwick.—Nora Bayes, Ralph Dunbar's Bell Ringers, Smith, Cook and Brandon, Mlle. Lucille and "Cockie," Le Roy, Lytton and company, Pridkowsky Troupe, Lightner and Jordan, D'Almore and Douglas, Miller and Lyles.

COMING HEADLINERS

Week of April 26—*Colonial*, Bessie Clayton and company; *Victoria*, Radjah, Dainty Marie, Frank Fogarty, Will Rogers, Ethel Green; *Alhambra*, Bernard Granville, Viola Gillette and company, Bonnie Glass, Barnes and Crawford; *Royal*, Misses Campbell, Joseph Jefferson and company; *Orpheum*, Gertrude Hoffmann and revue; *Bushwick*, Madame Bertha Kalich and company, Trixie Friganza; *Prospect*, Courtney Sisters.

Week of May 3—*Colonial*, Cecil Cunningham, Charles Ahearn Troupe; *Alhambra*, Frank Fogarty, "The Red Heads"; *Royal*, Trixie Friganza; *Orpheum*, Schwartz Brothers; *Bushwick*, Gertrude Hoffmann and revue, Barnes and Crawford, Will Rogers; *Prospect*, Mercedes.

FASHION SHOW TO BE GIVEN THREE TIMES EACH YEAR IN VARIETIES

Lydia Lopokova at the Palace This Week—Norma Phillips to Invade Vaudeville

BY WALTER J. KINGSLEY.

MAY TULLY is entitled to a world of credit for her work in staging the Fashion Show, which is now a big headliner on the Keith Circuit. At first it was frankly an experiment. E. F. Albee, who has always been the creative showman par excellence, has thought for a long time that, as beautiful women are the fetish of the American people and that beautiful women and all other women are mad over pretty clothes, beauty and dress might be blended into a gorgeous ceremonial of the stage. He outlined his ideas and delegated May Tully to the task, assisted by Rosalie Muckenfuss and the writer. Miss Tully was simply splendid in the way she tackled this new thing in show business. The story of her work is long and interesting, with many elements of social and sartorial romance, together with incidents of studio life. However, the result was a smashing big success and a new thrill for vaudeville. The Fashion Show production is valued at $50,000, which establishes a record. This enormous value is made possible by the fact that the celebrated artist-modistes of Fifth Avenue loan their finest creations for morning, afternoon and evening wear. The Fashion Show packed the Palace at every performance last week and is repeating its initial success at the Orpheum, Brooklyn, this week. A Spring tour has been booked for it and the show will be repeated with Fall fashions and later with Winter fashions. In fact, a Fashion Show will be a regular feature of the Keith houses. The art of perfect dress is now a vaudeville entertainment and May Tully deserves the thanks of theater owners and theatergoers for what she has done to give us something new, with immense drawing power. The Fashion Show is a delight to every sense.

Lydia Lopokova made her vaudeville debut at the Palace Monday and became a vaudeville star of the first magnitude over night. The Morgan dancers appeared with her. Lydia is pretty—so few dancers are—and she steps like a dainty little wood nymph.

George McKay is rapidly nearing Broadway on his return from his Orpheum tour, which was a series of hits with him. He will be a feature of Broadway show life this Summer.

Kitty Gordon is to be given a wonderful dinner by the Bohemian Club, of San Francisco. Jack Wilson will help entertain.

Norma Phillips, the "Mutual Girl," will shortly be seen in vaudeville with a sumptuous act. Her far-famed loveliness make her a strong card for the two-a-day.

The name of WILLARD Mack on the Palace electric sign last week drew better than the name WILLARD at Hammerstein's.

Marguerite Green, in Willard Mack's "Blind Man's Buff," was given a number of theater parties at the Palace last week, including one which had for hosts Mayor and Mrs. Mitchell.

Teddy Gerard and Harry Pilcer are doing so well in London that it may be a long time before we see them in American vaudeville. The London Pavilion wants to hold them for its new revue, and they have other offers. Miss Gerard is a dazzling beauty who has developed into a clever dancer and comedienne.

George Lashwood is going strong in the London 'alls and is turning a deaf ear to numerous offers from this side. Once upon a time he played a short tour in this country with much success, and it is to be hoped that before he retires at the end of this year that he pays us a visit.

Lasky's "The Redheads" is one of the greatest hits of the English season. It has just finished its fourth engagement at the Victoria Palace, and everywhere it is booked for return dates. The English production is wholly native.

Beatrice Herford scored strongly at the Palace last week. Her laughing record was one of the best of the season, and the management received many letters of praise for playing such a refined monologist. Miss Herford has none of the concert or parlor faults, but "gets it over" like a lifelong performer in vaudeville.

Edna May recently sang "Follow On" with tremendous success at a royal war benefit in London. Elsie Janis and Laurette Taylor were also on the bill.

Havens, S. A.

JAMES O. BARROWS.

To Return to the Varieties in a Playlet by Marie Hubert Frohman.

MRS. FISKE WILL NOT APPEAR IN VAUDEVILLE—DECLINES OFFER

Richard Carle, Tully Marshall, Taylor Granville, and Norman Hackett Have New Variety Vehicles

Several newspapers have recently stated that Mrs. Fiske is about to appear in a one-act play at the Palace and other vaudeville theaters. Harrison Grey Fiske, her manager, states that this report is unfounded. Through M. S. Bentham, an offer was received from the United Booking Offices for Mrs. Fiske's appearance in New York and other cities, but it was declined.

Belle Baker has been selected as a principal of the new revue to be produced by Ned Wayburn at the Century Opera House. Miss Baker has recovered from her recent indisposition and returned to vaudeville on Monday at Toledo.

David Bispham is headlining at the Palace this week, booked by Alf. T. Wilton. Mr. Wilton is also directing the vaudeville engagement of Nina Morgana, who entered the varieties at the Palace last week. Miss Morgana is being routed.

Taylor Granville, Laura Pierpont and company make their first New York appearances in a new playlet, "The Yellow Streak," at the Royal on Monday. "The Yellow Streak" was written by Mr. Granville.

Richard Carle opened in the one-act musical comedy, "If We Said What We Thought," at Easton, Pa., on Monday. The piece, written by Tom Barry and with music by James Conlin, is produced by Joe Hart. Mr. Carle is supported by a cast of about fifteen, including Colt Albertson, Myrtle Gilbert, Peggy Lundeen, and Marian Ambrose. The comedy was staged by Edward Bowers.

Tully Marshall is rehearsing in a new sketch, "The Black Plague," by John Willard. Mr. Willard is the author of several colorful sketches, including "The Red Hats" and "The Green Beetle."

Tom Barry, playwright and player, goes to Halifax in a few days to begin a Summer musical stock engagement. Mr. Barry always vacations each Summer by playing in stock.

"The Breath of Old Virginia," the Tom Barry sketch in which Edith Taliaferro has been appearing, is to be produced in London by an English cast on June 3. There is a possibility that Mr. Barry may elaborate the sketch into a three-act drama for Miss Taliaferro's use under the direction of Joseph Brooks.

Spring is here! If you doubt it, drop in to see Floyd Stoker and Charles Bierbauer and listen to the motor argument. Or, better still, ask Stoker about his car.

Russell and Held have returned to America after a long tour of India, Australia and South Africa.

The "Fashion Show of 1915" is at the Orpheum this week, with a tour of the Keith houses to follow. The show is to become a regular vaudeville feature three times each season. Walter J. Kingsley, by the way, kept the production vividly in the public eye with some unusual press work.

"Jess" Willard, champion, failed to live up to expectations as a drawing card at the Victoria last week. The day of the so-called "freak" attraction in the varieties seems to have passed.

Arrangements have been completed by F. Ray Comstock, William A. Brady, and M. S. Bentham by which the Princess theater playlets, "Nettie" and "It Can Be Done," are finally to be offered in vaudeville. "It Can Be Done" was titled out in the two-a-day early last Fall and withdrawn. "Nettie" was to have been used by Holbrook Blinn but Mr. Blinn later gave up his proposed tour.

Marie Cahill is likely to be seen in the varieties shortly. Her vaudeville contracts are now pending.

Fiske O'Hara and Richard Carle in "If We Said What We Thought" will top next week's Palace bill.

Helen Rook, a Winter Garden discovery, will be on the Palace programme for the week of May 3. Other features of the same bill will be Tully Marshall in "The Black Plague," Bessie Clayton and company, Doyle and Dixon, Allan Dinehart and company, and Mr. and Mrs. Douglas Crayen.

Gertrude Hoffmann and her revue, the Paul Armstrong playlet, "Women Proposes," and Cross and Josephine will be on the bill for the week of May 17.

Wellington Cross and Lois Josephine will make their first New York appearance, after a successful Orpheum tour, at the Palace on May 17.

Norman Hackett is to appear in vaudeville, playing a Spring tour of five weeks on the Southern "big time." He will open on Monday at the Forsythe in Atlanta, offering a new farce, "The Cinch," originally accepted by Douglas Fairbanks. The playlet was written by LeRoy Clemens, who will appear with Mr. Hackett. The cast will also number Marion Good and E. L. Williana. Frank Evans is directing Mr. Hackett's tour.

James O. Barrows is to return to vaudeville in "The Abbé's Nap," a short play by Marie Hubert Frohman. Mr. Barrows, it will be recalled, was affectionately spoken of by David Belasco in his reminiscences. Mr. Belasco and Mr. Barrows began their theatrical careers together.

Fred Dupres has closed his tour of the Pantages time and is going to England for another tour of the British 'alls.

Edgar Allan Woolf's latest playlet, "A Dixie Elopement," which opens in Wilmington on April 26, will have Leah Pook, John Powell, George M. Devere, and Conrad Nagel in the cast.

Conroy and Le Maire opened in vaudeville at the Palace on Monday, closing with "Pads and Fancies" at the Knickerbocker on Saturday night.

"The Primrose Four," billed as "a thousand pounds of harmony," withdrew from the Palace bill after Monday of last week. They believed the position on the programme jarred the harmony. Anyway, McCloud and Carp succeeded them.

CHICAGO VAUDEVILLE

CHICAGO (*Special*).—Jean Sawyer danced at the Majestic last week with George Harcourt and G. C. Smith. "A Holland Romance," with William Prestie, pleased. Reine Davies sang, Doyle and Dixon introduced their dances, and Fannie Brice presented her comedy specialty.

At the Palace, Alice Lloyd was a favorite. Wellington Cross and Lois Josephine entertained pleasantly. Dorothy Regay and Florens Kolb and Adelaide Harland were also features of the same programme.

A. C. WILSON.

VAUDEVILLE DATES

(Continued from page 15.)

26, 27; Victory, Stockton, 28, 29; Yosemite, San Jose, 30, May 1.

D'AMORE and Douglas: Bushwick, B'klyn; Royal, N.Y.C., 26-May 1; Keith's, Boston, 3-5.

DANUBES, Four: Palace, Chgo., 26-May 1.

DARRELL and Conway: Keith's, Boston, 26-May 1.

DAVIS, Prospect, B'klyn, 26-May 1; Lyric, Richmond, 3-5.

DAVIS Family: Orph., St. Paul; Orph., Duluth, 26-May 1.

DE HAVEN, Mr. and Mrs. C.: Orph., Winnipeg.

DE MAR, Grace: Alhambra, N.Y.C., 26-May 1; Keith's, Wash., 3-5.

DE MONT, Robert, Trio: Keith's, Phila., 26-May 1.

DE SERRIS, Henrietta: Palace, Chgo.; Keith's, Cincl., May 3-5.

DEVEAUX, Jack, Co.: Temple, Rochester; Maryland, Baltimore, 26-May 1; Keith's, Phila., 3-5.

DEVOY, Bennett, Co.: Keith's, Louisville.

DIAMOND and Brennan: Palace, N.Y.C.

DIAMOND and Grant: Dominion, Ottawa; Orph., Montreal, 26-May 1.

DINEHART, Allen, Co.: Shea's, Toronto, 26-May 1.

DOCKSTADER, Lew: Orph., Seattle; Orph., Portland, 26-May 1.

DOOLEY and Evelyn: Orph., Omaha.

DOOLEY and Rugel: Forsythe, Atlanta; Colonial, Erie, May 3-5.

DOOLEY, Jed and Ethel: Orph., B'klyn; Colonial, N.Y.C., May 3-5.

DOOLEY, Ray, Trio: Prospect, B'klyn; Shea's, Buffalo, 26-May 1; Shea's, Toronto, 3-5.

DOREE, Max, Co.: Prospect, B'klyn, 26-May 1; Colonial, N.Y.C., 3-5.

DOYLE and Dixon: Hipp., Cleveland; Maryland, Balto., 26-May 1.

DU CALION: Keith's, Phila.; Royal, N.Y.C., 26-May 1; Prospect, B'klyn, 3-5.

DUFFY and Lorraine: Alhambra, N.Y.C.; Prospect, B'klyn, 26-May 1; Royal, N.Y.C., 3-5.

DUNBAR'S, Ralph, Bell Ringers: Bushwick, B'klyn; Colonial, Erie, 26-May 1.

DUNEDIN, Queenie: Royal, N.Y.C.; Bushwick, B'klyn, 26-May 1; Orph., B'klyn, 3-5.

"EDGE of the World": Orph., Denver.

ELS and French: Orph., Duluth, 26-May 1.

ELMORE and Williams: Orph., St. Paul, 26-May 1.

EMERSON and Baldwin: Colonial, Norfolk, May 3-5; Lyric, Richmond, 6-8.

EMPIRE Comedy Four: Keith's, Cincl.

ENGLISH, Daintv, Trio: Orph., New Orleans; Colonial, Memphis, May 3-5; Lyric, Richmond, 6-8.

ERFORD'S Sensation: Keith's, Cincl.; Keith's, Indianapolis, May 3-5.

ERROL, Bert: Orph., Montreal; Keith's, Phila., 26-May 1; Alhambra, N.Y.C., 3-5.

EXPOSITION Four: Victoria, N.Y.C., 26-May 1.

FALL of Antwerp: Poli's, Scranton.

FARBER Girls: Maj., Chgo., 26-May 1.

FARRELL, Edward, Co.: Columbia, Grand Rapids.

FASHION Show: Orph., B'klyn; Springfield, 26-May 1.

FAYE, Elsie, Co.; Keith's, Columbus; Maj., Milwaukee, 26-May 1; Grand, Pittsburgh, 3-5.

FELIX, George, and Barry Girls: Bijou, Savannah, 19-21; Victoria, Charleston, 22-24.

FENTON, Marie: Keith's, Toledo, 26-May 1.

FERGUSON, Dave: Keith's, Indianapolis, May 3-5.

FERN, Harry, Co.: Keith's, Boston; Keith's, Phila., 26-May 1; Maryland, Balto., 3-5.

FERRY: Keith's, Cincl., 26-May 1.

FIELDS, W. C.: Orph., St. Paul; Orph., Winnipeg, 26-May 1.

FISHER and Green: Orph., Des Moines; Orph., St. Paul, 26-May 1.

FITZGIBBON, Bert: Bijou, Savannah, 19-21; Victoria, Charleston, 22-24; Orph., Jacksonville, 26-May 1; Lyric, Richmond, 3-5; Colonial, Norfolk, 6-8.

FITZGIBBONS, Marie: Orph., Kansas City; Orph., Memphis, 26-May 1.

FLANAGAN and Edwards: Victoria, N.Y.C., May 3-5.

FLORIGNY, Renee, Co.: Orph., Omaha; Orph., Des Moines, 26-May 1.

FOGARTY, Frank: Alhambra, N.Y.C.; Victoria, N.Y.C., 26-May 1; Alhambra, N.Y.C., 3-5.

FOY, Eddie: Dominion, Ottawa; Shea's, Buffalo, 26-May 1.

FRANCIS, Adeline: Orph., B'klyn, 26-May 1.

FRANCOIS, Marco, and Partner, Mc.: Milwaukee.

FRANKLIN, Irene: Keith's, Indianapolis, 26-May 1; Keith's, Cincl., 3-5.

FRIDKOWSKI Troupe: Bushwick, B'klyn; Maryland, Balto., 26-May 1; Keith's, Phila., 3-5.

FRIGANZA, Trixie: Grand, Syracuse; Bushwick, B'klyn, 26-May 1; Royal, N.Y.C., 3-5.

GABRIEL, Master, and Co.: Maj., Chgo., 26-May 1.

GALLETTI'S Monkeys: Maryland, Balto., May 3-5.

GALLON: Orph., Salt Lake City, 26-May 1.

GALLOWAY, Louise, Co.: Orph., Seattle, 26-May 1.

GARDINER Trio: Keith's, Louisville, 26-May 1; Keith's, Indianapolis, 3-5.

GARDNER, Jack: Orph., Memphis, 26-May 1.

GASCOIGNE, Cisc: Keith's, Louisville; Hipp., Cleveland, 26-May 1; Keith's, Toledo, 3-5.

GEARY, Arthur: Lyric, Richmond, 19-21; Colonial, Norfolk, 22-24.

GILLETTE, Lucy, Co.: Orph., Jacksonville, May 3-5.

GILLETTE'S Mule Co.: Alhambra, N.Y.C., 26-May 1.

GILMORE, Paul, Co.: Colonial, Norfolk, May 3-5; Lyric, Richmond, 6-8.

"GIRL from Milwaukee": Orph., Des Moines; Orph., Omaha, 26-May 1.

GLADIATORS, The: Keith's, Boston, 26-May 1.

GLASS, Bonnie, Co.: Alhambra, N.Y.C., 26-May 1.

GLEASON'S and Houlihan: Shea's, Buffalo; Shea's, Toronto, 26-May 1.

GOLDBERG, R. L.: Victoria, N.Y.C.

GORDON and Rica: Keith's, Wash., May 3-5.

GORDON, John B., Co.: Keith's, Indianapolis; Maryland, Balto., 26-May 1.

GORDON, Kitty: Orph., Kansas City.

GRANT and Greenwood: Orph., Denver.

GRANVILLE, Bernard: Orph., B'klyn; Alhambra, N.Y.C., May 3-5.

GRAY and Irwin, Charles, Co.: Orph., St. Paul.

"GREEN Beetle, The": Orph., Los Angeles.

GREEN, Ethel; Forsythe, Atlanta; Victoria, N.Y.C., 26-May 1.

GYGI, Ota: Alhambra, N.Y.C., 26-May 1.

HABER, Eleanor, Co.: Orph., New Orleans.

HAL and Francis: Orph., Memphis; Orph., New Orleans, 26-May 1.

HALE and Paterson: Alhambra, N.Y.C., 26-May 1.

HALLEN and Hunter: Keith's, Cincl., 26-May 1.

HALPERIN, Nan: Orph., Kansas City, 26-May 1.

HARRIS and Manyon: Orph., Winnipeg.

HARROLD, Orville: Shea's, Buffalo; Shea's, Toronto, 26-May 1.

HARTMAN and Varady: Palace, Chgo., 26-May 1.

HAVEMAN'S Animals: Orph., St. Paul; Orph., Minneapolis, 26-May 1.

HAVILAND and Thornton: Orph., Omaha, 26-May 1.

HAWKINS, Lew: Orph., Oakland; Orph., Sacramento, 26, 27; Victory, Stockton, 28, 29; Yosemite, San Jose, 30, May 1.

HAWTHORN and Inglis: Palace, Chgo.; Columbia, St. Louis, 26-May 1.

HAYES, Brent: Orph., Sioux City.

HEATHER, Josie, and Henry Marshall: Orph., B'klyn.

HELEN, Baby: Grand, Pittsburgh.

HENRY, Ruth and Kitty: Lyric, Richmond, 19-21; Colonial, Norfolk, 22-24.

HENRYS, Flying: Orph., Harrisburg.

HENSHAW and Avery: Maj., Milwaukee.

HERAS and Preston: Bijou, Savannah, 19-21; Victoria, Charleston, 22-24; Orph., Jacksonville, May 3-5.

HERBERT'S Hunch, Co.: Orph., Sioux City; Orph., Kansas City, 26-May 1.

HERFORD, Beatrice; Maryland, Balto.; Keith's, Phila., 26-May 1; Maryland, Balto., 3-5.

HERMAN, Adelaide: Keith's, Boston.

HERMAN, Al.: Colonial, Erie; Grand, Pittsburgh, 26-May 1.

HICKEY Brothers: Keith's, Columbus, 26-May 1; Keith's, Cincl., 3-5.

HIGGINS, John: Victory, Stockton, 21, 22; Yosemite, San Jose, 23, 24.

HINES and Fox: Alhambra, N.Y.C.; Orph., B'klyn, 26-May 1.

HODGE, Robert H., Co.: Hipp., Cleveland; Keith's, Cincl., 26-May 1.

HOEY and Lee: Orph., St. Paul; Orph., Duluth, 26-May 1.

HOFFMANN, Gertrude: Alhambra, N.Y.C.; Orph., B'klyn, 26-May 1; Bushwick, B'klyn, 3-5.

HOLMAN, Harry, Co.: Orph., B'klyn.

HOLT, Alf.: Shea's, Buffalo, May 3-5.

HOPKINS Sisters: Orph., Seattle, 26-May 1.

HORELIK Troupe: Orph., Omaha, 26-May 1.

HOUDINI, Harry: Forsythe, Atlanta; Maryland, Balto., 26-May 1.

HOWARD and McCune: Orph., Salt Lake City, 26-May 1.

HOWARD, Charles, Co.: Keith's, Cincl.; Columbia, Grand Rapids, 26-May 1; Palace, Fort Wayne, 3-5.

HOWARD'S Ponies: Alhambra, N.Y.C., 26-May 1.

HUGHES, Mrs. Gene, Co.: Hipp., Cleveland; Keith's, Cincl., 26-May 1.

HUNTING, Low and Mollie: Royal, N.Y.C.

HURSLEY Troupe: Orph., Los Angeles, 26-May 1.

HURST, Brandon, Co.: Orph., Omaha, 26-May 1.

HUSSEY, Jack, and James Boyle: Orph., Colorado Springs; Orph., Des Moines, 26-May 1.

HUSTON, Arthur: Bijou, Savannah, 19-21; Victoria, Charleston, 22-24.

HYAMS and McIntyre: Victory, Stockton, 21, 22; Yosemite, San Jose, 23, 24; Orph., Los Angeles, 26-May 1.

HYMACK: Columbia, St. Louis.

HYMER, John, Co.: Forsythe, Atlanta; Orph., Jacksonville, 26-May 1; Lyric, Birmingham, 3-5.

IDEAL: Orph., Seattle, 26-May 1.

IRWIN, Flo, Co.: Temple, Detroit.

IRMED: Palace, Fort Wayne; Maryland, Balto., May 3-5.

JACKSON and May: Grand, Syracuse; Bushwick, B'klyn, May 3-5.

JACKSON and McLaren: Royal, N.Y.C.

JANSLEYS, Four: Hipp., Cleveland, 26-May 1.

JEFFERSON, Joseph, Co.: Orph., B'klyn; Royal, N.Y.C., 26-May 1; Keith's, Boston, 3-5.

JEWELL'S Manikins: Bijou, Savannah, 22-24; Orph., Jacksonville, 26-May 1; Lyric, Birmingham, 3-5.

JOHNSTON, Chester, Co.: Keith's, Indianapolis.

JOMELLI, Mme.: Orph., Sioux City; Orph., Minneapolis, 26-May 1.

JORDAN Girls: Orph., Des Moines.

KAJIYAMA: Keith's, Boston; Keith's, Phila., 26-May 1.

KALICH, Madame Bertha, Co.: Colonial, N.Y.C.; Bushwick, B'klyn, 26-May 1.

KAUFMAN Verzie: Dominion, Ottawa; Can.; Orph., Montreal, 26-May 1.

KEANE and Window: Keith's, Wash.; Grand, Pittsburgh, 26-May 1.

KELCEY, Herbert, and Effie Shannon: Maj., Chgo.

KELLOGG, Charles: Orph., Duluth, 26-May 1.

KENNEDY, Jack, Co.: Orph., Salt Lake City; Orph., Denver, 26-May 1.

KENO and Green: Prospect, B'klyn, 26-May 1; Keith's, Boston, 3-5.

KERVILLE Family: Orph., Oakland; Orph., Los Angeles, 26-May 1.

KING Brothers: Orph., Montreal; Dominion, Ottawa, 26-May 1.

KNIGHT, Percival, Co.: Palace, Chgo., 26-May 1.

KOLB and Harland: Columbia, Grand Rapids; Palace, Fort Wayne, 26-May 1.

KRAMER and Morton: Keith's, Boston; Prospect, B'klyn, 26-May 1; Colonial, N.Y.C., 3-5.

KREMKA Brothers: Orph., Des Moines; Orph., St. Paul, 26-May 1.

KREMOLINA and Darras Brothers: Orph., Des Moines, 26-May 1.

KRONOLD, Hans: Grand, Pittsburgh; Keith's, Cincl., 26-May 1; Hipp., Cleveland, 3-5.

KUMA, Tom: Orph., Minneapolis; Orph., Des Moines, 26-May 1.

KURTIS Roosters: Orph., B'klyn, 26-May 1.

LA CORIA and Dingo: Colonial, Norfolk, 19-21; Lyric, Richmond, 22-24.

LA FRANCE and Bruce: Hipp., Cleveland, 26-May 1; Keith's, Cincl., 3-5.

LAI Mon Kim: Keith's, Cincl.; Grand, Pittsburgh, 26-May 1; Grand, Syracuse, 3-5.

LA MONT'S, Bert, Cowboys: Orph., Memphis, 26-May 1.

LANE and O'Donnell: Temple, Detroit, 26-May 1; Temple, Rochester, 3-5.

LANGDONS, The: Orph., Montreal; Palace, Fort Wayne, 26-May 1.

LA RUE, Grace: Shea's, Toronto.

LAUBE, Max: Orph., Salt Lake City, 26-May 1.

LA VARS, Dancing: Alhambra, N.Y.C.

LEACH-Wallen Trio: Grand, Syracuse; Hipp., Cleveland, 26-May 1; Keith's, Toledo, 3-5.

LEE and Cranston: Orph., Portland; Orph., Oakland, 26-May 1.

LE GROHS: Dominion, Ottawa; Prospect, B'klyn, 26-May 1; Shea's, Buffalo, 3-5.

LE HOEN and Dupreece: Maj., Chgo.; Columbia, St. Louis, 26-May 1.

LEIGHTONS, Three: Orph., Memphis; Orph., New Orleans, 26-May 1.

LEONARD and Russell: Palace, Fort Wayne, 26-May 1; Columbia, Grand Rapids, 3-5.

LESLIE, Bert, Co.: Orph., Seattle, 26-May 1.

LES SALVAGGIS: Orph., Memphis, 26-May 1.

LEWIS, Tom, Co.: Orph., Seattle; Orph., Portland, 26-May 1.

LIGHTNER and Jordan: Bushwick, B'klyn; Keith's, Boston, 26-May 1.

LIND: Bijou, Savannah, 19-21; Victoria, Charleston, 22-24; Colonial, Norfolk, 26-28; Lyric, Richmond, 29-May 1.

LINDSAY, Fred: Shea's, Buffalo, May 3-5.

LINTON and Lawrence, Maj., Chgo.

LLOYD and Britt: Palace, Fort Wayne.

LLOYD, Alice; Columbia, St. Louis; Maj., Milwaukee; Columbia, Grand Rapids, 3-5.

LLOYD, Rosie; Lyric, Birmingham; Maryland, Balto., 26-May 1.

LO, Marie; Orph., Salt Lake City, 26-May 1.

LOCKETT and Waldron: Victoria, N.Y.C.; Prospect, B'klyn, May 3-5.

LOHSE and Sterling: Columbia, St. Louis; Orph., Memphis, 26-May 1.

LONDON, Louis: Orph., Des Moines.

LONG, Gertrude; Orph., Seattle; Orph., Portland, 26-May 1.

LORRAINE and Burke: Bushwick, B'klyn, 26-May 1.

LORRAINE and Dudley; Lyric, Birmingham; Victoria, Charleston, 26-28; Bijou, Savannah, 29-May 1; Orph., Jacksonville, 3-5.

LORRAINE, Lillian: Palace, Chgo.

LOUGHLIN'S Dogs: Orph., Lincoln; Orph., Kansas City, 26-May 1; Columbia, Grand Rapids, 3-5.

LOWTHER, Brahazon: Orph., Oakland; Orph., Los Angeles, 26-May 1.

LOYAL, Irvis, and Partner: Victoria, N.Y.C.

LOYAL'S Animals: Orph., Omaha.

LUCILLE and Lucas: Orph., Oakland; Orph., Sacramento, 26, 27; Victory, Stockton, 28, 29; Yosemite, San Jose, 30, May 1.

LUCILLE, Mlle., and Cockie: Bushwick, B'klyn.

LUNETTE Sisters: Keith's, Phila., 26-May 1.

LYONS and Yosco: Grand, Syracuse; Keith's, Toledo, 26-May 1; Keith's, Columbus, 3-5.

LYTTON, Le Roy, Co.: Bushwick, B'klyn; Keith's, Boston, 26-May 1.

MA, Bellen and Ballet: Orph., Salt Lake City; Orph., Denver, 26-May 1.

MacCURDY, James, Co.: Music Hall, Lewiston, Me., 19-21; Bijou, Bangor, 22-24; City, Brockton, Mass., 26-28; Federal, Salem, 29, 30.

MACK and Walker: Grand, Syracuse; Temple, Detroit, 26-May 1; Temple, Rochester, 3-5.

MADDEN and Fitzpatrick: Keith's, Indianapolis, 26-May 1; Keith's, Louisville, 3-5.

MANCHURIANS, The: Orph., Portland; Orph., Sacramento, 26, 27; Victory, Stockton, 28, 29; Yosemite, San Jose, 30, May 1.

MANG and Snyder: Shea's, Toronto, 26-May 1; Grand, Syracuse, 3-5.

MANN, Sam, Co.: Keith's, Wash.

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JAMES ELEANOR

McCORMACK & IRVING

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MARIE, Dainty: Keith's, Phila.; Victoria, N.Y.C., 26-May 1.
MARLO and Duffy: Shea's, Buffalo, 26-May 1; Shea's, Toronto, 3-5.
MAHR Brothers Co.: Marriland, Balto.; Grand, Pittsburgh, 26-May 1; Shea's, Buffalo, 3-5.
MASON and Keeler: Orph., Oakland; Orph., Frisco, 25-May 1.
MASON, Harry L.: Maj., Chgo., 25-May 1.
MASON, Wilbur and Jordan: Orph., Duluth; Orph., Winnipeg, 25-May 1.
MATTHEWS and Shayne Co.: Palace, Fort Wayne; Prospect, B'klyn, 26-May 1.
McCONNELL and Simpson: Keith's, Columbus, 26-May 1.
McCORMICK and Wallace: Forsythe, Atlanta; Orph., Jacksonville, 26-May 1.
McDERMOTT, Billy: Palace, Fort Wayne; Keith's, Cinti., May 3-5.
McDEVITT, Kelly and Lucy: Keith's, Toledo, 26-May 1; Palace, Fort Wayne, 3-5.
McDONOUGH, Ethel: Orph., Montreal; Dominion, Ottawa, 26-May 1.
McGREEVEY, Mr. and Mrs.: Columbia, Grand Rapids; Keith's, Toledo, 26-May 1.
McLALLAN and Carson: Palace, Fort Wayne, 26-May 1.
McMAHON and Chappelle: Victoria, N.Y.C., 26-May 1.
McWATERS and Tyson: Palace, Chgo., 25-May 1.
MEEHAN'S Dogs: Hipp., Cleveland; Keith's, Toledo, 26-May 1; Keith's, Columbus, 3-5.
MELVILLE and Higgins: Orph., Denver.
MERRIMEE: Maj., Chgo., 25-May 1; Prospect, B'klyn, 3-5.
METROPOLITAN Troupe: Keith's, Phila.
MEYAKO Trio: Temple, Rochester; Colonial, Erie, Pa., 26-May 1.
MIGNON: Bushwick, B'klyn, 26-May 1.
MILLER and Lyle: Bushwick, B'klyn; Alhambra, N.Y.C., 26-May 1; Victoria, N.Y.C., 3-5.
MILLER and Vincent: Victoria, N.Y.C.
MILLS and Bart: Victoria, N.Y.C.
MONARCH Comedy Four: Orph., Jacksonville; Forsythe, Atlanta, 26-May 1; Lyric, Birmingham, 3-5.
MONTGOMERY and Moore: Orph., Memphis; Orph., New Orleans, 26-May 1.
MONTGOMERY, Marshall: Palace, Chgo., 25-May 1.
MOORE and Jenkins: Orph., Denver.
MOORE and Young: Orph., Montreal, 26-May 1.
MORRISSEY and Hackett: Orph., B'klyn, 26-May 1.
MORRIS, William: Orph., Lincoln, 25-May 1.
MORTON and Moore: Orph., Frisco; Orph., Oakland, 25-May 1.
MORTON, Clara: Shea's, Buffalo, 26-May 1; Shea's, Toronto, 3-5.
MOSCONY Brothers: Temple, Detroit, May 3-5.
MULLANE, Frank: Keith's, Columbus, 26-May 1.
MULLEN and Coogan: Orph., B'klyn.
MULLEN and Stanley: Victoria, N.Y.C.
MURRAY, Elizabeth: Orph., Minneapolis; Orph., Winnipeg, 26-May 1.
NAP, Little: Orph., Winnipeg.
NARDINE, Grazia: Maryland, Balto.
NARDINI: Lyric, Hamilton, May 3-5.
NASH, Julia, Co.: Temple, Rochester, 26-May 1.
NAZARRO, Nat, Troupe: Temple, Detroit; Temple, Rochester, 26-May 1.
NAZIMOVA, Mme., Co.: Prospect, B'klyn; Keith's, Wash., May 3-5.
NELSON and Nelson: Orph., Jacksonville; Forsythe, Atlanta, 26-May 1.
NESBIT, Evelyn, Co.: Keith's, Indianapolis; Keith's, Cinti., 26-May 1; Keith's, Louisville, 3-5.
NEWHOFF and Phelps: Orph., Omaha.
NEWHOUSE and Snyder: Alhambra, N.Y.C., May 3-5.
NICHOLS, Nellie: Maryland, Balto., May 3-5.
NONETTE: Prospect, B'klyn; Keith's, Phila., 26-May 1.
NORCROSS and Holdsworth: Orph., Colorado Springs; Orph., Seattle, 26-May 1.
NORDSTROM, Francis, Co.: Orph., Winnipeg.
NORDSTROM, Marie: Orph., Duluth; Orph., St. Paul, 26-May 1.
NORTH, Frank, Co.: Hipp., Cleveland; Keith's, Indianapolis, 26-May 1; Keith's, Louisville, 3-5.
NORTON and Lee: Victoria, N.Y.C., 26-May 1.
NORTON and Nicholson: Prospect, B'klyn, May 3-5.
NOSSEK, Five Musical: Orph., Salt Lake City.
NUGENT, J. C., Co.: Royal, N.Y.C.; Keith's, Wash., May 3-5.
O'BRIEN, Havel and Co.: Victoria, N.Y.C., 26-May 1.
OLIFORD Trio: Colonial, Erie, 26-May 1.
PAGE, Hack and Mack: Keith's, Indianapolis, 26-May 1; Keith's, Louisville, 3-5.
PANA, Sinks: Victoria, Charleston, 22-24.
PANTHER Duo: Orph., Sioux City; Orph., Minneapolis, 25-May 1.
PATERSONS, Bounding: Lyric, Birmingham, 26-May 1; Forsythe, Atlanta, 3-5.
PATTERSON, Burdella: Orph., Kansas City; Orph., St. Paul, 26-May 1.
PIFIFAX and Paulo: Alhambra, N.Y.C.; Bushwick, B'klyn, 26-May 1.
POLLOCK, Milton, Co.: Lyric, Richmond, 26-May 1.
PRELLE'S Dogs: Orph., Salt Lake City; Orph., Denver, 25-May 1.
PUCK, Harry and Eva: Grand, Pittsburgh; Keith's, Wash., 26-May 1; Keith's, Phila., 3-5.
RADJAH: Victoria, N.Y.C., 26-May 1.
RANDEGGER, Aldo C.: Palace, N.Y.C.
RAY, John and Emma: Prospect, B'klyn.
RAYMOND and Caverly: Shea's, Toronto; Palace, Chgo., 25-May 1.
RAYNO'S Dogs: Orph., Memphis; Orph., New Orleans, 25-May 1.
Red Cross Mary: Victoria, N.Y.C.
REDHEADS, The: Temple, Detroit; Temple, Rochester, 26-May 1; Alhambra, N.Y.C., 3-5.
REYNOLDS and Donegan: Keith's, Cinti., 26-May 1.
RIALTO, The: Temple, Rochester.
RIDLEY and Fleming: Orph., Los Angeles, 26-May 1.
RIGGS and Witchie: Colonial, Erie; Hipp., Cleveland, 26-May 1.
RIGOLETTO Brothers: Orph., Lincoln; Orph., Kansas City, 25-May 1.
RING, Blanche: Orph., Los Angeles.
ROBERTA and Verona: Hipp., Cleveland; Grand, Pittsburgh, May 3-5.
"ROBINS": Shea's, Buffalo; Grand, Syracuse, 26-May 1; Keith's, Boston, 3-5.
ROCHESTER, Claire: Colonial, N.Y.C.; Keith's, Wash., 26-May 1.
ROCHESTER Monks: Orph., B'klyn; Lyric, Richmond, 26-28; Colonial, Norfolk, 29-May 1; Bijou, Savannah, 3-5; Victoria, Charleston, 6-8.
ROGERS, Will: Maryland, Balto.; Victoria, N.Y.C., 26-May 1; Bushwick, B'klyn.
ROMANS, Seven: Keith's, Louisville; Grand, Pittsburgh, May 3-5.
ROONEY and Bent: Keith's, Boston, 26-May 1.
ROSENER, George M.: Orph., 'Frisco; Orph., Oakland, 25-May 1.
ROSINI, Carl, Co.: Dominion, Ottawa, 26-May 1.
ROVER, Al., and Sister: Orph., 'Frisco; Orph., Oakland, 25-May 1.
ROYAL Cabaret Groupe: Palace, N.Y.C.
RUGGERI, Miss: Orph., Omaha, 26-May 1.
RYAN and Lee: Maj., Chgo.; Columbia, St. Louis, 25-May 1.
SALES, Chick: Keith's, Wash.; Maryland, Balto., 26-May 1.
SALON Singers: Shea's, Toronto.
SALUTE Trio: Keith's, Toledo.
SAM Lonz Tack Co.: Keith's, Toledo; Keith's, Columbus, 26-May 1; Hipp., Cleveland, 3-5.
SAMOYA: Keith's, Boston, 26-May 1; Prospect, B'klyn, 3-5.
SAMUELS, May: Orph., Salt Lake City; Orph., Denver, 25-May 1.
SANTLEY and Norton: Grand, Pittsburgh, May 3-5.
SARI, sisters: Colonial, Erie, May 3-5.
SAWTELL, Joan, Co.: Orph., Minneapolis, 25-May 1.
SCHAFFER, Sylvester: Orph., Frisco, 25-May 1.
SCHINDLER, George: Orph., Duluth; Orph., Duluth, 25-May 1.
SCHMETTONS, The: Alhambra, N.Y.C., 26-May 1.
SCHOLDER, Helen: Orph., 'Frisco; Orph., Sacramento, 28, 27; Victory, Stockton, 28, 29; Yosemite, San Jose, 30, May 1.
"SCHOOL Playground": Orph., B'klyn, May 3-5.
SCHWARZ Brothers: Keith's, Wash.; Alhambra, N.Y.C., 26-May 1; Orph., B'klyn, 3-5.
SEEBACK'S, The: Prospect, B'klyn, 26-May 1.
SEMON, Charles F.: Columbia, Grand Rapids, 26-May 1; Keith's, Toledo, 3-5.
SEN Mei Lady: Shea's, Buffalo, 26-May 1; Shea's, Toronto, 3-5.
SENTANINI, Mme. Jane: Columbia, St. Louis, 25-May 1.
SHANNON and Annis: Orph., Seattle, 25-May 1.
SHARROCKS, The: Orph., Los Angeles.
SHELLY, Rives and Harrison: Orph., Duluth, 25-May 1.
SHONE, Hermine, Co.: Royal, N.Y.C.; Bushwick, B'klyn, 26-May 1; Grand, Syracuse, 3-5.
SHUBERT'S Bijou: Keith's, Boston.
SILVERS: Colonial, Norfolk, 19-21; Lyric, Richmond, 22-24.
SMITH and Austin: Colonial, N.Y.C.
SMITH and Kaufman: Forsythe, Atlanta; Lyric, Birmingham, 26-May 1.
SMITH, Cook and Brandon: Bushwick, B'klyn.
Smith, Irene and Bobby: Colonial, N.Y.C.
SONG Birds, Six Little: Lonsdale, 26-May 1.
SPICA'S Band: Bijou, Savannah, 26-28; Victoria, Charleston 29-May 1; Colonial, Norfolk, 3-5; Lyric, Richmond, 6-8.
STANLEY, Aileen: Orph., New Orleans.
STATUES, Five: Prospect, B'klyn; Keith's, Wash., 26-May 1; Keith's, Phila., 3-5.
STEBBINS, Sid and Mary: Colonial, Norfolk, 26-28; Lyric, Richmond, 29-May 1.
STELLE, Tracey and Stone Co.: Orph., Portland; Orph., Frisco, 25-May 1.
STEVENS, Edwin, Co.: Orph., Lincoln; Columbia, St. Louis, 25-May 1.
STEVENS, Hal: Maj., Milwaukee; Keith's, Toledo, May 3-5.
STEWART and Donahue: Dominion, Ottawa, 26-May 1; Hipp., Cleveland, 3-5.
STONE, Louis: Temple, Detroit; Temple, Rochester, 26-May 1.
STUART and Donahue: Orph., Montreal.
STUART and Keeley: Garrick, Wilmington.
TANGO Shoes: Keith's, Boston; Orph., B'klyn, 26-May 1.
TANGUAY, Eva: Keith's, Cinti.; Keith's, Louisville, 26-May 1; Grand, Pittsburgh, 3-5.
TERADA Brothers: Orph., Sioux City; Orph., Omaha, 25-May 1.
TERRY, Frank: Keith's, Indianapolis; Keith's, Louisville, 26-May 1.
THOMPSON, Jas., Co.: Maj., Chgo.
THORNTON, James and People: Keith's, Phila., 26-May 1.
THURBER and Madigan: Colonial, Erie, 26-May 1; Orph., Winnipeg, 25-May 1.
TONEY and Norman: Orph., B'klyn.
TOSCA Sisters, Four: Temple, Detroit, 26-May 1; Temple, Rochester 3-5.
TOYE, Dorothy: Orph., Memphis; Orph., New Orleans, 25-May 1.
TREVITT'S Military Dogs: Orph., Duluth; Orph., St. Paul, 25-May 1.
TSUDA, Harry: Columbia, Grand Rapids; Palace, Fort Wayne, 26-May 1.
TUSCANO Brothers: Palace, Fort Wayne; Columbia, Grand Rapids, 26-May 1; Keith's, Toledo, 3-5.
USHER, Claude and Fannie: Alhambra, N.Y.C.
VAIL, Olive: Victoria, Charleston, May 3-5; Bijou, Savannah, 6-8.
VALERO, Rose Sextette; Columbia, Grand Rapids, 26-May 1; Palace, Fort Wayne, 3-5.
VAN and Schenck: Keith's, Louisville; Forsythe, Atlanta, May 3-5.
VAN, Billy B., Co.: Keith's, Wash., 26-May 1.
VAN HOVEN: Dominion, Ottawa.
VERNON, Hope: Shea's, Toronto; Temple, Detroit, 26-May 1; Temple, Rochester, 3-5.
VETERANS, The: Keith's, Boston.
VIOLINSKY: Keith's, Cinti.; Shea's, Buffalo, 26-May 1; Shea's, Toronto, 3-5.
WAKEFIELD, W. H.: Royal, N.Y.C.; Maryland, Balto., 26-May 1.
"WALL Between, The": Orph., Kansas City; Orph., Des Moines, 25-May 1.
WARD, Will, and Girls: Royal, N.Y.C.
WATER Lillies, Six: Alhambra, N.Y.C.; Keith's, Boston, 26-May 1.
WATKINS, Harry: Orph., Kansas City.
WEB and Burns: Columbia, St. Louis; Maj., Milwaukee, 25-May 1.
WELCH, Ben: Keith's, Wash., May 3-5.
WERNER-Amoros Troupe: Keith's, Indianapolis; Keith's, Louisville, 26-May 1.
WESTON and Leon: Orph., B'klyn.
WESTON, Willie: Maj., Milwaukee; Palace, Chgo., 25-May 1; Palace, Fort Wayne, 3-5.
WHALENS, Three: Keith's, Phila.
WHITE, Carolina: Keith's, Wash.; Grand, Pittsburgh, 26-May 1; Shea's, Buffalo, 3-5.
WHITE, Clayton, Co.: Orph., Duluth; Orph., Winnipeg, 25-May 1.
WHITE and Jason: Bushwick, B'klyn, 26-May 1; Royal, N.Y.C., 3-5.
WHITE and King: Colonial, N.Y.C., 26-May 1.
WHITING and Burt: Orph., Lincoln; Orph., Kansas City, 25-May 1.
WILDE, Mr. and Mrs. G.: Orph., Seattle; Orph., Portland, 25-May 1.
WILLARD: Williamsport, 29-May 1.
WILLIS Brothers: Maj., Chgo.
WILLS and Hassan: Maryland, Balto.; Grand, Pittsburgh, 26-May 1; Keith's, Phila., 3-5.
WILLS, Nat M.: Orph., Des Moines; Orph., Minneapolis, 25-May 1.
WILSON, Jack, Co.: Orph., Kansas City.
"WOMAN Proposes": Orph., Omaha; Orph., Memphis, 25-May 1.
WOOD and Wyde: Orph., Salt Lake City; Orph., Denver, 25-May 1.
WRIGHT and Dietrich: Orph., Denver.
YORKA, Mme.: Orph., Oakland, 25-May 1.
ZEIGLER and Banister: Poli's, Scranton.

ROSE COGHLAN
Returned to Vaudeville
Direction M. S. BENTHAM

GRACE LA RUE
The International Star of Song
CHAS. GILLEN, Pianist Direction ALF. T. WILTON

BELLE BAKER
Favorite Singing and Dialect Comedienne
BOOKED SOLID Direction EDWARD S. KELLER

THE MISSES CAMPBELL
Presenting their Southern Drawing-Room Specialty
"AT HOME"

HARRY BERESFORD
NOW IN VAUDEVILLE

JOSE COLLINS
NOW IN VAUDEVILLE

NAN HALPERIN
Management M. S. BENTHAM

William BURR and Daphne HOPE
In an Artistic, Modern Love Episode
"A LADY, A LOVER AND A LAMP"
Direction Jenie Jacobs

EVELYN BLANCHARD
PRESENTS
MARIE NORDSTROM

CECIL LEAN Assisted by CLEO MAYFIELD
Direction M. S. BENTHAM

MARION MURRAY
Assisted by HAROLD VOSBURGH
"A Modern Prima Donna" By Edgar Allan Woolf

EVELYN NESBIT
—AND—
JACK CLIFFORD
SONGS and MODERN DANCES Direction H. B. MARINELLI

TED LORRAINE AND HATTIE BURKS
Management M. S. BENTHAM

HERBERT BAILEY
BARITONE
Now with "DUNBAR'S SALON SINGERS" Direction HARRY WEBER

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

AN EXHIBITOR WHO DARED

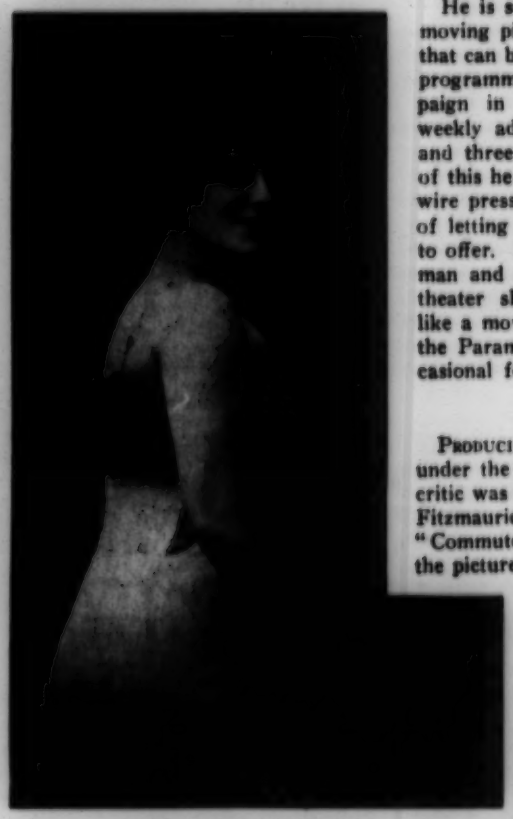
IN these days of "jitney" agitation it is somewhat remarkable to find a man who is working for the elimination of the jitney and working for it under conditions that seemed insurmountable, but G. H. GREAVES of the Princess Theater, Denver, Colo., has almost succeeded in taking the "jitney" out of the moving picture business in Denver. it has been a long hard fight but he has successfully demonstrated that a ten and fifteen cent admission is possible even in Denver. And if it is possible to do this in Denver it is possible anywhere else in the United States, for, up to Mr. GREAVES's successful onslaught Denver has been the stronghold of the five cent admission price.

"Conditions in Denver have been such that it seemed almost impossible to persuade the moving picture public to patronize a theater charging more than five cents," said Mr. GREAVES, while in New York last week. "Two years ago I started an agitation in conjunction with two other theater managers to raise the price of admission with the result that the newspapers inaugurated a campaign against us and our theaters were boycotted. Even when we gave up in disgust and went back to the old nickle admission the harm had been done and the business of the theaters suffered.

"Last December I closed my house and gave it a thorough overhauling, remodeling it as much as possible on the lines of The Strand in New York. Then with an extensive advertising campaign, the installation of a large orchestra, the burning of an enormous quantity of electric light, and the selection of the best feature pictures on the market, I gradually got the people coming back until to-day the Princess theater and the quality of plays being seen there is causing comment throughout the city. Since then I have successfully inaugurated a ten and fifteen cent admission price in my theaters in Colorado Springs, Pueblo, and Cheyenne, and just before leaving Denver I was told that two of the other large moving picture theaters were going to follow my example and raise their prices."

Mr. GREAVES has been a pioneer in the moving picture interests of the altitudinous city, being the first man to open a moving picture theater in Denver. He is a keen student of conditions and in every case has been the one to break the ice when changing conditions called for the smashing of long established precedents. He believes that he holds the record for the largest number of paid admissions in one day for any moving picture theater in the West. With a theater seating 1,300, he took in 14,000 paid admissions.

He is strongly in favor of giving the moving picture patron the best pictures that can be procured and backing up his programme by a strong publicity campaign in the daily newspapers. His weekly advertising bill is between two and three hundred dollars. and on top of this he employs H. E. ELLISON, a live wire press agent, to devise other forms of letting the public know what he has to offer. In other words, he is a showman and conducts his enterprises as a theater should be conducted and not like a moving picture theater. He uses the Paramount programme with an occasional feature from other sources.



LAURA NELSON HALL,
Featured by the Art Film Company in a Series of Well-Known Plays.

STUDIO NOTES

PRODUCING a motion picture right under the eyes of a celebrated dramatic critic was the novel experience of George Fitzmaurice while staging Kleine's "Commuters." The suburban scenes for the picture were taken at Bayside, Long Island, and Alan Dale, the critic, turned over his house and grounds to the director.

"I bet I don't work in another Western picture for years," says Eleanor Woodruff, the Vitagraph star, basing her prediction on the fact that she is now well equipped with all the paraphernalia for "Westerns" having brought several trunksful of souvenirs back with her from the sojourn in Texas while staging "West Wind."

COMMENT AND SUGGESTION

THE STAR'S DAY

IF this is the day of the feature picture, it is even more so the day of the star. "We must have stars," say the exhibitors, whose words are gauged only by the silver that jingles into the box office. "It makes no difference how good our picture is, if there is no well known star featured we would rather have a poorer picture that had a big name attached." It is peculiar, this craze for the bright luminary, either of the stage or the screen. But that it is real many of the manufacturers have found to their sorrow. These producers, the oldtimers of the game, have bent all their energies to the making of well-balanced, good pictures, productions that deserved the adjective in every branch of the producing art, only to see these films run up a total on the loss side of the ledger, while productions a great deal inferior in quality, but boasting the name of a nationally known star, have brought the money rolling in. It has happened so frequently that every reader will be able to recall an instance in his own experience.

Of course, the value of the player's name lessens proportionately in the regular releases of shorter length films. "Standard" productions, balanced in merit in photography, story, acting and settings, are all that is expected. But even here, the star's name, attached to a production that measures up in all other respects, has its value.

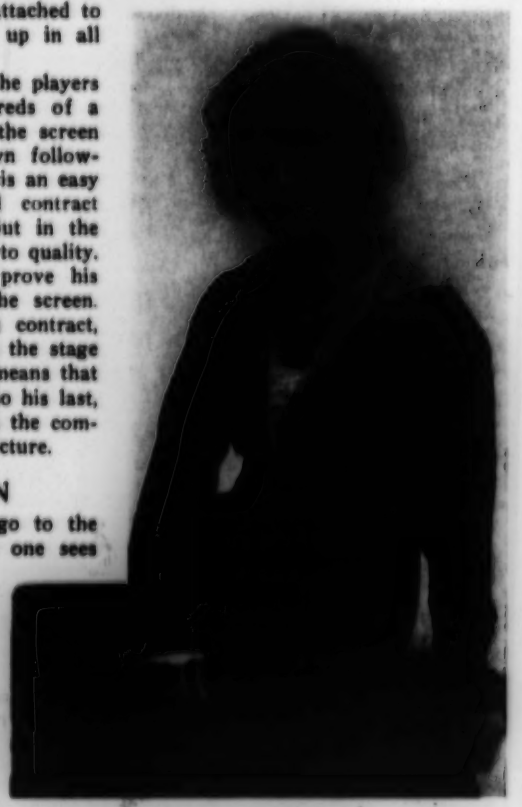
These are great days for the players who can point to some shreds of a Broadway reputation, or to the screen favorites who have their own followings. For the stage lights it is an easy matter to secure an initial contract for a screen appearance. But in the end the tribute must be paid to quality. Even the stage star must prove his ability to "get over" on the screen. Success means a long term contract, popularity and profit such as the stage has never brought. Failure means that his initial celluloid bow is also his last, or, at the least, his last with the company that made the first picture.

TONE IT DOWN

Is it really necessary to go to the wierd, disgusting limits that one sees at times on the screen in producing successful comedy? There are many companies and many producers who seem to be able to win laughs with refined comedy, or what might be paradoxically called, refined slap-stick comedy. Yet others must go back a quarter century and steal the business and brains of the Bowery burlesque troupes to woo the smile. Such comedy does not elicit laughs, it brings forth the cackling leer that one expects at the conclusion of a bar-room story. And, likewise, it requires about as much brains to create as the average tale of that color needs. It is a confession on the producer's part that his job is too big for him, since he must resort to illicit methods. That it passes the National Board of Censorship would be a joke, were not its effect more serious.

The regrettable part is that we honestly believe the comedians wallowing in this type of alleged humor are capable of achieving just as successful results by clean methods. It might be worth a trial.

Touchy lovers of the legitimate stage in New York are somewhat shocked by the method of advertising used by Arnold Daly for his appearance in Shaw's "You Never Can Tell." The hero of "The Exploits of Elaine" is featuring the motion picture strongly in the advertisements, using the phrase, "Have you seen Arnold Daly, the famous Craig Kennedy of 'The Exploits of Elaine?' He is appearing in real life in 'You Never Can Tell.'" This is reversing the picture exhibitor's argument; and from the popularity enjoyed by the Pathe serial it should also be profitable.



LAURA HOPE CREWS,
Making Her Screen Debut in Lasky-Belasco "The Fighting Hope."

BUSHMAN WITH METRO

Screen Star Will Be Featured in Adaptations of Famous Books and Plays

One of the most important announcements of the screen year is that coming from Metro to the effect that this programme has signed Francis X. Bushman as a permanent star. Negotiations have been on to this end for five weeks, and the deal was consummated last Wednesday. Richard A. Rowland and Joseph Engel acted for the Metro in the negotiations.

Present plans call for the presentation of Mr. Bushman in a series of screen adaptations of well-known plays and books. Metro has under contract twenty high-class plays and books calling for the Bushman type of leading man. The features will be released under the banner of "Quality Films," and it is expected that a Bushman picture will be released every six weeks. Among the big plays that Metro has contracted for is a series of Canadian Northwest pieces, most suited to Bushman. Ralph Connor's works, Stewart Edward White's red-blooded stories, and other big fiction masterpieces are being considered.

According to the present plans of the Metro heads, Mr. Bushman will work at a studio in Los Angeles. He is expected in New York in the near future for a brief trip before going to the Coast.

LASKY-BELASCO STAR

Laura Hope Crews to Be Presented in Screen Production of "The Fighting Hope"

The Lasky-Belasco release following "The Woman" will be a picturisation of William J. Hurlbut's "The Fighting Hope," with Laura Hope Crews making her screen debut in the leading role. Miss Crews joins the Lasky forces just at the beginning of the Spring producing season, and will make her initial screen appearance at about the same time as a number of other Lasky stars, including Ina Claire, Fannie Ward, Charlotte Walker, Louis Mann, and Donald Brian.

Laura Hope Crews is one of the most celebrated of the younger Broadway stars. Miss Crews made her first stage appearance when only four years of age in San Francisco. Among the important productions with which she has played important roles in recent years are "Merely Mary Ann," "Ranson's Folly," "Zira," "The Great Divide," "The Faith Healer," "The Havoc," and other widely known Broadway successes.

"ETERNAL CITY" SCORES

Playing to Record Business in Ten Large Cities of the Country

"The Eternal City," the Famous Players spectacular adaptation of the Hall Caine novel and play, is now being shown in ten of the largest cities of the country, and reports from all would indicate that the production will be one of the most popular of screen history.

The bookings arranged by the Select Film Booking Agency, recently created for the distribution of important subjects of the standard of "The Eternal City," in the manner of regular theatrical attractions, already comprise New York, Chicago, San Francisco, Detroit, Baltimore, Philadelphia, Trenton, Memphis, Nashville and St. Louis. The theaters in these cities in which this Famous Players production is being exhibited are, respectively, Astor, Studebaker, Gaiety, Washington, New, Chestnut Street Opera House, Trent, Majestic, Orpheum, and New Grand Central.

OLCOTT WITH F. P.

Well-Known Producer to Produce Important Features for the Famous Players

Sidney Olcott, one of the most prominent feature directors in the game, was last week added to the producing staff of the Famous Players. Mr. Olcott was, until recently, an independent film producer, under the brand name of "Sidfilms."

It is likely that Director Olcott will be chosen to direct several of the feature subjects which the Famous Players intend to produce abroad this Summer. This selection will be made because of his familiarity with conditions in producing in foreign countries. Mr. Olcott has traversed the globe as a feature producer, Kalem's "From the Manger to the Cross" and "Colleen Bawn" being two of his best remembered subjects. Mr. Olcott is one of the oldest directors associated with the screen, having produced motion pictures for the past eight years.

LATEST KINGSLEY FILM

The K. and R. Film company, with offices in the Putnam Building, is one of the latest of picture organizations. R. R. Roberts is the moving spirit of the new company. The initial production is "Silver Threads Among the Gold," based on the song, with Richard J. Jose, the minstrel singer who made it popular, featured in the screen production. Pierce Kingsley staged the production and wrote the scenario. Leon Victor is general manager of the K. and R. company.

BOSWORTH STAGES "TURKISH RUG"

Work has begun at the Bosworth studios on "The Turkish Rug," from the pen of Mrs. Julia Ivers. The story of "The Turkish Rug" carries the action from Turkey to New York, a pretty love tale being blended into the action.

PARAMOUNT'S PRODUCERS SIGN 25-YEAR CONTRACT

Agreement Reached by Producers Means Greater Development for Future of Feature Distributing Organization

Contracts which bind the three producing organizations and the Paramount Corporation together for a twenty-five-year period were signed last week. The signing of these contracts eliminates all possible differences that might arise in the conduct of Paramount's affairs, thus giving the programme a permanence and stability that should mean even greater development in the future. The latest move also means that the special subjects handled by the Select Booking Agency will be so distributed as to protect the Paramount exhibitors.

The Producers' Views

Following the signing of these important contracts the executives of the three producing organizations issued statements that were enthusiastic in their belief in the future of Paramount. Adolph Zuker, president of the Famous Players' Company, made the following declaration to representatives of the trade press:

"The success of Paramount is now undisputed by the once firm believers that the feature could not be distributed in the regular manner for an exclusive programme. We are all determined to surpass this success in the future. With the greater affiliation of interests derived from the extension of contracts between Paramount and the producers, we are offered an unequaled incentive of the most enduring kind for future progress. The permanency of this arrangement offers for the first time in the growth of the motion picture art a genuine possibility for a perpetual policy of merit and distinction."

"Probably the most important aspect of the new arrangement," said Samuel Goldfish, speaking for the Jesse L. Lasky Company, "is the great encouragement it offers the producers to redouble their efforts for still further advancement. Naturally the cost of producing photodramas increases in proportion as we pay higher salaries for stars and associate players, as we consume more and more time in order to let no details escape attention. It is not reasonable that we should forever multiply these risks unless we have a moderate expectation of greater income to offset these augmented expenditures. We feel that the new plan undertaken by Paramount must inevitably produce this increased return. By binding ourselves together for such a long time we pledge ourselves to progress, not only from day to day, but from year to year, knowing that we shall have time to reap what we sow."

Officials of the Bosworth Company, seen in New York, were equally enthusiastic over the possibilities opened as a result of the closer affiliation now established between the Paramount producers.

"Planning for Future"

"We are planning for the future," said W. W. Hodkinson, president of the Paramount Pictures Corporation. He continued: "The development of the Paramount programme, due to the consistent merits of Famous Players, Lasky, and Bosworth productions, and to the efficient co-operation which we have succeeded in establishing between the individual exchanges and the exhibitors, will be further advanced within the next few months. We are not alone making plans for to-day, but we are trying to anticipate conditions that may arise a year or two from now. I am certain that no industrial exigency of any nature can arise to find us unprepared. We are striving to protect, not alone the present welfare of our exhibitors, but also the future of the individual theaters booking our programme."

Mr. Hodkinson went on to outline the policies that led to the establishment of Paramount. "Paramount policies," he said, "are not borrowed from any other source. They have been carefully thought over and painstakingly worked out during a series of years to prove their true worth in practical operation.

"Briefly, Paramount policies are a high-grade feature programme released regularly; better theaters to show it in; higher admission prices, and a better class of patrons. These policies were given their first trial by me in a small theater in Ogden, Utah, in 1907, at a time when practically every motion picture show charged 5 cents. But I charged 10 cents, ran a programme, tried for quality instead of quantity, catered to a better class of people, and ran my pictures one week. This began the development of a feature programme, longer runs, higher admissions, better theaters, better patrons.

"In 1910 I was running three theaters operating these present Paramount policies and, in order to obtain pictures which approached a feature, I held single reels being issued as a serial until three reels had been secured, when all three were played at one time to make a programme. I followed this course with 'The Life of Moses,' put out by the Vitagraph Company in 1910; also 'Tale of Two Cities,' put out by the same concern."

MISS LEONARD IN "ZIRA"

S. R. V. Taylor, director of the Marion Leonard productions, is planning for the production of "Zira," which will be started at the completion of "Mrs. Dane's Defense," on which work is now proceeding at the Leonard studios. "Zira" will be best remembered as the play in which Margaret Anglin scored so strongly. It is an adaptation of the Wilkie Collins novel, "The New Magdalen."

HOPPER WITH WORLD COMEDY

E. Mason Hopper, well known as a comedy producer, has joined the staff of the World Comedy Stars. Director Hopper's work has mostly been seen under the Rasanay trade-mark, though he has produced for other companies since his entry into the film field five years ago.

CRIMMINS AND GORE IN KLEINE

The well-known vaudeville team of Crimmins and Gore will be seen on the screen when George Kleine releases his picturization of "The Commuters." These well-known comedians are seen in addition to the cast of stars that includes Irene Fenwick, Charles Judels, and George Le Guere. "The Commuters," which was staged by George Fitzmaurice, will be released April 26.

FLAMINGO ON WORLD PROGRAMME

The Flamingo Company has signed contracts with the World Film Corporation by which their productions will be released on that programme. Flamingo is to specialize on a series called "The Feats of Felix," with Charles Mason in the lead. Charles Murphy is director for Flamingo.

SELIG'S SPECTACULAR FEATURE, "THE CARPET FROM BAGDAD."
The MacGrath Adaptation Will Be Selig's First Release Under the V-L-S-E Combination.

"CABIRIA" IN CUBA

Harry R. Raver Starts for Havana to Present Film in Opera Palace

Harry R. Raver, American head of the Itala Company, sailed for Havana last Wednesday, accompanied by Senor Manuel Galvan, who has secured the Cuban rights to "Cabiria," which is scheduled to open at the National Theater on May 1. The production at the Knickerbocker Theater in New York will be duplicated in every respect, including the orchestra of fifty, chorus of forty, and elaborate scenic investiture.

Incidentally, the sale of the rights for Cuba, Porto Rico and all the islands of the West Indies by Mr. Raver to a group of prominent business men of Havana, not identified with motion pictures in the past, and at a figure said to be more than double that paid for any previous film, brings to light many of the tricks of the trade said to be often employed in Cuba to obtain an important feature at the price of an ordinary release. The few buyers in Cuba will offer a low price for a second-hand copy. If this is refused, it is said that they will wait for thirty or sixty days and buy up a second-hand copy in Barcelona, Spain, or some other country outside of the United States, bring it into Cuba and then register the title of the film in their own names. The manufacturer is thereby not only deprived of a sale, but he cannot thereafter use the title of his own film in Cuba.

This has been done with several big films in the past, and, in one particular case, the trade-mark of a prominent film maker was registered by a Cuban buyer in his own name in Cuba and also at the Berne Convention, and he now holds the sole rights to the use of that trade-mark in upwards of fourteen countries. He demands a large sum of money from the manufacturer to transfer such rights.

GET SCENIC EXPERT

Arthur Siedle, of Metropolitan Opera House, Designs Special Set for Kalem's New Series

Arthur Siedle has been secured by the Kalem Company to design a special set for use in the forthcoming detective series, "The Mysteries of the Grand Hotel." Mr. Siedle has been the technical director for the Metropolitan Opera Company for the last twenty-two years. He has been a designer of stage settings for upward of forty years. Therefore it will be seen that Kalem, in securing Mr. Siedle to design the principal set for "The Mysteries of the Grand Hotel," employed the foremost authority in his particular field for this purpose.

The set in question is that of the lobby of the Grand Hotel. The illustration on another page of this issue gives a faint idea of the beauty of the design. It is asserted that the hotel lobby will be better than anything of its kind that has ever been shown in the silent drama. As is well known, Mr. Siedle controls all the sets used in the Metropolitan Opera House. These are concededly the most elaborate and magnificent in the world. "La Gioconda," "Ruryanthe," "Aida," and "Orpheus and Eurydice" are a few of the operas containing sets which embody Mr. Siedle's ideas.

The hotel lobby for "The Mysteries of the Grand Hotel" is now being built at the Kalem Glendale (Cal.) studios. It is of such huge proportions as to tax even the unusually large stage generally used for special sets. Further announcements concerning "The Mysteries of the Grand Hotel" will be forthcoming shortly.

METRO'S NEW PLAYS

Producers Sign Contracts for Many Well-Known Novels and Plays

Among the new plays and stars engaged by the Metro Pictures Corporation and its producing allies, during the past week, are "The Right of Way," by Sir Gilbert Parker, which B. A. Rolfe is thinking of using for a vehicle for William Faversham. The Popular Plays and Players announce the producing of "Her Great Match," "Her Own Way," and "The Girl with the Green Eyes," from the Clyde Fitch estate, through the offices of Alice Kauser.

Final arrangements were also consummated with the same estate for the production by the Popular Plays and Players Company for Mr. Fitch's greatest success, "Barbara Frietchie," which will be staged at Frederick, Md., where the historical incident occurred. The Frietchie homestead still stands on Main Street, Frederick, and the City Fathers have invited the Popular Players to come and use the property. A prominent Broadway star will appear in the title-role.

B. A. Rolfe also arranged for the production of George Bronson Howard's great stage successes, "An Enemy to Society" and "Fighting Bob."

CAMERA MAN IN ACCIDENT

As the last scenes were being taken for "The Wild Olive," the next Burwood-Morosco offering, Jim Van Trees, assistant camera man, stepped in front of an automobile containing the principals, and was thrown and drawn under the machine. When Van Trees was extricated it was found that no bones had been broken, but the ligaments in his shoulder were sprained. He pluckily insisted upon appearing on the job the next morning.

VIOLA ALLEN,
Who Will Make Her Bow on the Screen with Essanay in "The White Sister."

ART FILM COMPANY

New Organization Secures Laura Nelson Hall to Star in Features

Laura Nelson Hall has been drafted from Broadway to star in a series of screen features. Miss Hall will appear in productions staged by the Art Film Company, a new organization, with studios in Philadelphia. "The Stubbornness of Geraldine," the Clyde Fitch Play, will be the initial motion picture production to star the pretty player.

Gaston Mervale has also become associated with the Art Film Company and will be general director of all forthcoming productions. A strong cast has been secured to appear in the support of the star. Included among the players are Marie Empress, well known on the stage and recently seen in World Film features; Mary Moore, Daisy Belmore, Vernon Steele, Stanley Harrison, and Paul Ferrer. William S. Forsythe will be chief camera man.

"The Stubbornness of Geraldine" is scheduled for release in May. It will be in five reels, and carries the action from Hungary to London, and then to New York.

TWO ON BROADWAY

Bosworth-Morosco Accomplish Feat of Having Two Films on White Way in Same Week

During the current week, two Broadway theaters are running the latest releases from the Bosworth-Morosco studios. At the Strand Theater "Captain Courtesy," featuring Dustin Farnum, is shown for the first time. The supporting cast includes Winifred Kingston, Courtenay Foote, Herbert Standing, Winona Browne and others.

The other Bosworth product is at the Broadway Theater, presenting Fritzi Scheff in her first motion picture appearance, "Pretty Mrs. Smith." The star is supported by Owen Moore, Louis Bennison, Forrest Stanley, and Lelia Bliss. It is planned to have Miss Scheff appear personally at the theater some night during the week as a guest of the Broadway management.

ROLFE GETS STARS

Lois Meredith and Max Figman Among Latest Signed by Metro Ally

B. A. Rolfe continues to sign stage stars for appearance in his screen productions released on the Metro programme. The latest luminaries are Lois Meredith and Max Figman, who will be presented in a picturisation of "My Best Girl," by Channing Pollock and Rennold Wolf.

Both Miss Meredith and Mr. Figman have appeared before the camera. Miss Meredith has just concluded appearances in The Bosworth-Morosco adaptation of "Help Wanted," in which piece she starred on the legitimate stage. Max Figman appeared in "What's His Name" and "The Man on the Box" for the Lasky Company, and later in "The Hoosier Schoolmaster" for the Masterpiece Company.

WILLARD SUES FOR $100,000

Jess Willard, champion heavyweight pugilist, has brought suit against the Universal Film Manufacturing Company for $100,000 and an accounting of the profits on the picture, "The Heart Punch." Willard alleges a breach of contract. He claims that he worked in the picture under an agreement by which he was to get twenty-five per cent. of the gross profits, and that the films were sold by the Universal to exchanges owned by them, securing fictitious prices that did not represent the true value of the pictures.

ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

Los Angeles (*Special*).—Two Essanay companies, including Charley Chaplin and his comedy troupe, are to operate in the great film colony of Los Angeles. The aggregations are here already, coming down from the North by boat. Gilbert Anderson has desired to take advantage of southern California climate, conditions and scenery for a long time, but has just succeeded in making arrangements for the studio here. Two Essanay companies will remain at the old studio at Niles, Cal.

"I am going to build from the bottom up. The first thing of importance is the story. Then comes the director and the people. We are going after the right stories immediately."

This utterance is a partial announcement of the new policy for the Universal studio here, where from fourteen to eighteen companies are at work constantly. The interview was secured from George A. Magie, new general manager, who is one of the "big 'uns" in the game who believes that the time is past when popular actors and well-photographed scenery can get past without much of a plot. Mr. Magie continued:

"We are buyers of books and plays, and will add more writers to our staff here. We do not care for the usual deluge of scripts from the public, but will pay recognized writers of photoplays good prices for scenarios of two reels or more. I believe we can take care of the singles ourselves.

"Better stories we and all other manufacturers must have. The public mind is acutely active when it comes to motion pictures. This includes both women and children as well. We cannot show grand scenery or toss a railroad thrill upon the screen and get away with it any longer. We must give the public something in the story as well as in scenery, photography, acting and directing.

"We therefore will build from the bottom from this time forth, the story being the natural beginning. We soon will add four and five-reel subjects as Universal specials. We have the directors, the actors and the camera men as well as one of the largest and finest-equipped studios in the world. Now we are going after the stories."

Mr. Magie is well fitted to judge the public taste. He entered the film business seven years ago with the Gaumont Company in America, and organized the first Solax Company, building a fine studio and putting dividends in the bank on the earnings during the first year. Burton King and several others who were with the Solax at the time now are at Universal City under Mr. Magie. Then Mr. Magie became interested in the Sales Company, originally a Universal concern. Since then he has traveled from 3,000 to 5,000 miles a month, visiting exhibitors. He comes to Universal City after being in close touch with public demands for several years.

Mr. Magie is new in another way. He has no inside or outside guards to chase visitors away. Anyone with business may see him readily, and they will find a most congenial and entertaining manager in the office when they arrive. Mr. Magie, besides having more than his share of striking looks, has a wonderful bass voice. He talks in low "C" and jars the furniture. But what he says is always worth listening to.

"Little Mary" an Authoress

Mary Pickford has written herself a feature play. It is "A Girl of Yesterday." Director Allan Dwan already has it under way at the Famous Players' studio with Jack Pickford, Marshall Neilan, Donald Crisp, Gertrude Norman, Douglas Gerard, and Russell Bassett also in the cast. There seems to be a familiar ring in some of these cognomens. Manager Al. Kaufman, the celebrated weight lifter, has decided that New York will not get away if he and his troupers linger in the Sunshine Land for another two months. At any rate, he is planning to remain for two or more pictures before tempting Summer zephyrs at Coney. The "bunch" send condolences to James Kirkwood, the south-paw handball champion.

Los Angeles is right on the ten-foot line when it comes to establishing law precedent as regards motion picture questions. A police judge here declared that the theft of an unsold scenario was no crime, and now Police Justice George Richardson is going to decide whether the "naked truth," represented by a beautiful young lady, can be shown in pictures. The suit is in connection with nudity in "The Hypocrites."

Adele Farrington, the capable actress who appeared in "The Country Mouse," is playing in the first Smalley feature since the return of the duo to the Universal.

Margaret Edwards, the local "perfect" girl who appeared as the "naked truth" in "The Hypocrites," has been engaged to dance between pictures at Oliver Morosco's theater, the Majestic, here. The house, which has been operated for traveling companies, has turned to the film.

Dorothy Dalton-Cody, said to be one of the most beautiful leading women on the stage, is coming to Los Angeles from that far-off Portland, Me., to appear in pictures.

Dave Horsley expects to have his big picture studio at the Bostock Zoo open by May 3. His equipment, an addition to the zoo itself, cost about $25,000. He will work four companies. Mr. Horsley is going East to Bayonne, N. J., the present headquarters of the Mina Film Company.

S. P. C. A. Bill Is Dead

Champions of the proposed bill which was to prevent horrid actors from mingling with "tortured" jungle beasts, in picture scenes, are disheartened. The California legislative committee, handling the bill, arose as one man and laughed it out of existence. Therefore the anti press will have to discover some other "regulation" to rave about.

Lyllian Brown Leighton, the capable Selig actress, has added to the decorations of her beautiful bungalow one regular Pomeranian pup appropriately named "Tatters." Irene Wallace is godmother. Miss Leighton has her mother with her, and now the star is willing to speak a few kind words regarding California, although that dear Chicago has not lost its full charm.

Dad Turner is doing No. 13 of the Black Box series, but he doesn't care. Bre'er Otis says that there is no such thing as bad luck in beautiful California.

The Photoplay Authors' League has framed an official invitation for all photoplay writers to come to California next July, when the Selig de luxe special winds its way across the country to the Panama-Pacific Exposition and to beautiful Los Angeles. The P. A. L. has appointed a special committee to frame entertainment for the writers of this special, and there will be something doing for the fellows behind the pen when they arrive in the Golden State.

Western Lubin Stages Feature

Manager Melville sent his Lubin feature company to San Diego, where U. S. marines were used in several effective scenes of the three-reeler, "The Sins of the Parents." The battler "Colorado" also was put through action for Melville, who seems to have hypnotised the navy for picture purposes.

Dark Cloud, the well-known Indian actor of the Reliance, is doing "The Son of the Dog," a strong photoplay by Epes Winthrop Sargent. George Walsh and Olive Adair have leading roles.

C. M. Franklin and S. A. Franklin are producing children's pictures at the Mutual, with child actors. "The Baby" will be the first release. Violet Radcliff, four years, is "Jack," the villain.

We love to tell secrets. Her full name is Dorothy Elizabeth Gish. Sister's is Lillian Diana Gish.

Adele Lane, who recently signed up with the Universal, has begun work in "The Paramount Law," directed by Burton King. It is a strongly emotional story.

Belle Bennett not only is writing and appearing in that Minneapolis company but also is the producer of Minnehaha films.

Professional beggars are visiting growing annoyances upon film people. The latest is the old clothes beggar, professionals who sell the results of their harvests. One of these pests writes Vivian Rich, of the American: "Remember, unless you treat other people generously, you cannot succeed yourself. So put one or two of your used dresses in a parcel and send them to me right away." And this is but one of the audacious and unscrupulous workers in the film field.

Bennie is loose again! He sends a story to the effect that Dorothy Gish has engaged a "personal" photographer to make a picture of each dress she acquires, in order that she will not duplicate any garment of her extensive wardrobe. A maid has been engaged to attend the picture files. If Dorothy engages any other help for her wardrobe, we are certain that Bennie will keep us all informed.

Chief of Police C. E. Sebastian, candidate for mayor, is receiving enthusiastic support from the film colony. He is one of the big municipal aids to manufacturers and directors here.

The line is strung out in front of Clune's Auditorium Theater again, following the opening of the Ince-ville special feature, "The Sign of the Rose," with George Beban. "The Clansman" ran there two months with a mob at the door. Thomas Ince's pet production shows all the signs of making a great hit also. The appearance of Mr. Beban and company in spoken drama, as a part of the semi-film story, special music for the big drama and a mammoth superstructure on the stage, erected specially for the pretentious offering, all are proving effective in bringing the crowds.

Stanley Twist has returned to the Universal after a rest following a nervous breakdown. He is business-manager of four producing companies.

Hobart Bosworth's first picture at the U is "Fatherhood," a four-reel feature.

Doris Baker, seven years old, who played in "Little Lord Fauntleroy," and was with Mrs. Leslie Carter in "The Heart of Maryland," will play with Gene Gauntier in Director Joe DeGrasse's Universal company.

Universal City is admitting visitors at the price of 25 cents each. The entire studio, covering a great acreage, is open to them, including the stages and zoo.

W. B. Wing.

SEE THANHOUSER PLANT

Film Magnet Host to Newspaper Men—Gives Views on Stars and Film Improvement

To bear out his previous assertions that great improvements were in order at the Thanhouser plant in New Rochelle, Leon J. "Ruby" Rutinstein, publicity man, bundled the representatives of the trade papers into a flying roadster early last week and pointed northward from Times Square. Two blow-outs occurred before the plant was reached. The tire took about fifteen minutes to repair, and the other occurred at the Pepperday Inn at New Rochelle, where lunch for eight was served. Later, in Mr. Edwin Thanhouser's office, an informal talk brought out a few interesting points.

Mr. Thanhouser commented on the fact that every effort was being made to get better stories, basing his belief that a good deal depended upon the script. This also brought forth a denial of the fact that he would, as reported, dismiss all his stars, because, as he explained, every one of the stars with him to-day had made his or her reputation at the Thanhouser plant. He did say, however, that he did not believe in the high-priced star system, because, given too much publicity, the inflated star was likely to turn on the company that had brought the publicity and either demand more money or else depart to another company. He was most sincere in the hope that the demand for a consistently good short programme was what he would live up to.

As a sample of what the new régime was trying to do, he then led the way to the top floor projection room, where three films were shown, typical of the future week's release. "Their One Love," a thousand-foot drama of the Thanhouser brand played up the Fairbanks twins in a rather moving picture of death in the Civil War, but whose unusual features were some vivid pictures taken at night. The picture also had other distinctive parts. "The Actor and the Rube" was a one-reel comedy of the new Falstaff brand, high-class comedy, and arranged by Mr. Thanhouser himself as to sub-titles and general artistic finish in the laboratory. The other, a Thanhouser feature, "Mona, Nicola Dupree," was an excellent two-reel drama described elsewhere in these columns.

After a trip about the studio floor and an inspection by those who were new to the plant, Mr. Thanhouser resumed the talk in the only place he allowed smoking since the last fire—his own office—and related some of his experiences when he was in charge of a stock company out West for seventeen years, and how, when he opened up in the film business, many of his former associates had stuck to him, one of them being a director to-day. He remarked that he had six companies at work and expected to start another company soon in turning out the consistent programme of three Thanhousers and one Falstaff every seven days and besides a big feature for the Mutual Masterpiece service every two to three weeks. If the films shown are a criterion, a big improvement may be expected in the New Rochelle releases, for each of the pictures had some sort of "punch" big enough to insure its success with any audience.

Before leaving "Ruby" sat the celluloid critics in a make-believe jury box and had their pictures taken, not only that they might see how hard it was to look natural, especially with such well-known and good-looking actors and actresses looking on, but that he might use the finished picture.

JULIUS STEGER,
In a Scene from "The Fifth Commandment" (World Film).

LUBIN

PRESENTS

A GREAT SERIAL

MYSTERY DRAMA

BY

EMMETT CAMPBELL HALL

ROAD O' STRIFE

In 15 Parts

One Part Released Each Monday

Crane Wilbur Mary Charleson John E. Ince Rosetta Brice Jack Standing

AN ALL STAR CAST

Including

Charles Brandt George Soule Spencer Peter Lang
William H. Turner Clarence Jay Elmer Francis Joyner
Howard M. Mitchell Bernard Siegel Ferdinand Tidmarsh
Florence Hackett Percy Winter

and many others

EVERY ONE A PICTURE FAVORITE

AN ARTISTIC PHOTOGRAPHIC INNOVATION

Produced by JOHN E. INCE

Book this Series and Crowd Your Houses

EMILY STEVENS,
A Rolfe Star on the Metro Programme.

"THE GODDESS" READY

Vitagraph's Initial Serial Scheduled for Release on May 10

"The Goddess," which marks the Vitagraph Company's first serial production, unless one goes back to the old series of classics that were released in one-reel instalments, such as "The Life of Moses," is scheduled for release on May 10. Rainh W. Ince is the producer of "The Goddess," which was written by Gouverneur Morris and Charles W. Goddard in collaboration. Anita Stewart and Earle Williams are presented in the leading roles.

"I think we have a serial story that will prove a surprise to the trade," said A. E. Smith, treasurer of the Vitagraph Company, to a MIRROR representative last week. "We have proceeded very slowly in the work on the serial and did not even announce the release date of the first instalment until we were prepared to see the story through to the end, no matter what conditions might arise. 'The Goddess' is not a sensational series of incidents, it is something entirely new to the serial field. We picked the best author we could secure, and then had him spend weeks in study of the characters to be used in the pictures, before the story was even started. The result is a series of heart-interest stories, with an appealing atmosphere, and characterizations that are wonderful. We are not going to try and force patrons to come back by means of sensational incidents; we are trying to make them *want* to come back."

PAMPHLET FOR AUTHORS

The Lubin Company's script department has issued a pamphlet on "The Preparation of Photoplay Scripts," which will be found of great interest to authors and those aspiring to the profession. In addition to a model scenario, fully explained, with notations on each scene and leader, there are several pages of practical hints. A copy will be mailed to anyone sending a two-cent stamp to the Lubin Scenario Department, Twentieth Street and Indiana Avenue, Philadelphia, Pa.

EDWIN BLISS DROPS DEAD

Edwin Bliss, the magazine writer and author of several motion picture serials, died suddenly last Wednesday morning at the Vanderbilt Hotel, New York city. Mr. Bliss was thirty-six years old. He first entered the motion picture field as the author of "What Happened to Mary." He wrote the second Mary series, the newspaper adaptation of "The Master Key," "Who Pays?" Pathe's big new serial was prepared for the newspapers by Mr. Bliss.

POSTPONE "CLANSMAN" SUIT

The eighth postponement of the hearing of the Liberty Theater case involving "The Birth of a Nation" film, which is a dramatization of Thomas Dixon's novel, "The Clansman," was granted by Magistrate Deuel in the Jefferson Market Court last week at the request of James W. Osborne, attorney for the National Association for the Advancement of the Colored People, which is the complainant.

COMPLETE "THE CLIMBERS"

Clyde Fitch's "The Climbers" has been completed by the Lubin Film Company at the Philadelphia studios. The screen production was made under the direction of Barry O'Neil, from the scenario by Clay M. Greene. Gladys Hanson is featured in the adaptation. Release will be made through the newly-formed V-L-S-E, Inc.

"BIG FOUR" SURPRISES FILM MEN

Vitagraph-Lubin-Selig-Essanay Combination Means Radical Departure by Motion Picture Pioneers —Exchange Managers Appointed and Preparations Under Way for Flying Start

The smoke of the first shot has cleared away, and film men are beginning to grasp the importance of the new Vitagraph-Lubin-Selig-Essanay combination. The strength of the new organization can be readily seen when it is considered that it comprises four of the oldest companies producing motion pictures, whose financial and artistic resources are practically unlimited. These companies, the pioneers, and in many ways the creators of the motion picture, are departing radically from the methods that they have followed for almost fifteen years. There is the change in the method of distribution, but still more important is the announcement that the presentation of well-known Broadway stars will form a strong factor in the forthcoming features. This modification of a long standing policy is taken by film men as one of the most important aspects of the new organization. Another is the fact that, though formally combining, the underlying principle of the new combination's operations will be the "manufacturer-to-exhibitor" slogan. In all the announcements, and in the future operations, emphasis will be placed on the fact that the exhibitor is dealing direct with the individual manufacturer, and that the producer's efforts and energies continue with his picture from the time it is completed at the studio until it is in the exhibitor's hands.

A. E. Smith, W. N. Selig, Ira Lowry, and George K. Spoor were busily engaged all of last week in working out the details of the new combination. Mr. Selig and Mr. Spoor have practically become commuters from Chicago since the first step was taken, while Mr. Lowry is kept on the jump between the Lubin offices in Philadelphia and New York. Exchange managers are being appointed for the new combination as quickly as possible, and work on the home offices at 1600 Broadway, New York city, is being rushed to completion. Enough pictures are completed and ready for release to keep the programme on schedule well into July, while Vitagraph and Lubin are fortified even further than that.

Pioneers in the Game

"The motion picture has had such a wonderful development," said one prominent film man last week, "that many in the game are apt to forget what the four companies forming the V-L-S-E mean to the industry. Three of the companies were established 'way' back in 1896 and 1897, when film producers had to be somewhat capable as inventors before they could make it possible to show the pictures they made. Even Essanay, the youngest of the quartette, dates back to 1896, before many of the men heading big companies now had ever thought of motion pictures."

As evidence of the truth of these remarks, one can remember A. E. Smith's invention of the "loop setter," which made it possible for the projection machine operator to bring his picture "into frame" without the trouble necessary before that of stopping the picture, while the operator tinkered around his machine.

Practically all of the other companies can likewise point to some important contribution to motion pictures that "made the art possible." Siegmund Lubin delights to tell of the days he worked in the rear of his optician's store when there were only two or three other men in the world making motion pictures. His studio then was less than half the size of his present private office in the Philadelphia plant, which has recently been added to by the opening of the monster Betzwood plant. W. N. Selig also dates his efforts back to the fifty-foot length days. Colonel Selig was the first film producer to see the possibilities in wild animal pictures, and was likewise the first to enlist the co-operation of newspapers in the exploitation of motion pictures, which he did in connection with "The Adventures of Kathlyn."

Unlimited Resources

It is natural that with these years of development and growth behind them the new organization should have practically unlimited resources. The four companies in the combine control the largest producing studios and factories in the world. Their roster of screen stars runs into the hundreds, and from the preliminary announcements it would seem that the producers will not lack for stars from the legitimate stage. The directors enrolled in their ranks are listed among the best in their profession.

"It isn't as though we were just starting up to-day, or yesterday, or last year," said A. E. Smith, president of the V-L-S-E to a MIRROR representative last week; "we have years of experience that date back to the beginnings of the industry behind us. The producer starting now, or the manufacturers attempting to form programmes releasing a stated number of pictures in the year, are not aware of the enormous amount of money, thought, and above all, plain energy, necessary to produce one real feature a month, let alone live up to their promises of one a week. It's all any company with average facilities can do to stage one real, out-and-out feature every month. Our four companies are protected in this regard, for in addition to having at our command strength born of years of experience, and vast resources, we have already completed and ready for release, enough strong feature productions to guarantee even more than the one a week we are planning until Sept. 1. In fact, in addition to the one feature a week we have announced, it is likely that we will make several special releases from time to time.

"Our organization is entirely distinct from any other at present in the business. When we decided that it was not possible to secure the proper return through releasing on a programme such as the General Film, we determined on a plan that would bring the manufacturer into direct touch with the exhibitor, thus securing the proper financial return, while also allowing the producer to give better service. In each of our offices, in addition to the manager, there will be a representative of each of the four companies, who will attend solely to his own company's productions, and strive to cement the 'manufacturer-to-exhibitor' feeling. Walter W. Irwin, general manager of the company, is now on a trip through the South and West, attending to the details of appointing managers and establishing the offices. By the time he returns to New York the headquarters at 1600 Broadway will be ready for operation. Separate advertising and publicity offices will be established there for the combination, and we plan to give the exhibitors a publicity service that will be perfect in every detail."

Exchange Managers Appointed

The exchange managers appointed to date follow: New York, Joseph Partridge; Philadelphia, J. S. Hebrew; Chicago, I. Van Runkle; Atlanta, W. C. Brandon; San Francisco, William Price; Dallas, C. A. Meade, and Kansas City, Mr. Pierce. The branch managers appointed so far are well known in the exchange field, and practically all have been connected with the General Film.

Lubin's "Eagle's Nest" was the initial release by the new combination, dated April 12. "The Juggernaut," Vitagraph's special, is released this week. Essanay's initial release is a film adaptation of "Graustark," with Francis X. Bushman featured, and issued next week. Selig makes its bow in the special service May 3, with "The Carpet from Bagdad." Vitagraph's productions to be released through the V-L-S-E will be known as "Blue Ribbon Feature," while "Red Seal Plays" has been chosen as the Selig name for the specials.

TRADE PAPER REPRESENTATIVES AND THEIR HOST, EDWIN THANHOUSER.
From the Left: Fred Gunning, Lynde Denig, George Proctor, Edwin Thanhouser, "Wen" Milligan, Harry Condon, Lloyd Robinson, Horace Fuld.

WITH THE FILM MEN

Sam Spedon had a fine time at the ball of the Baltimore exhibitors. But Sam brought back a grievance, and those of us who have attended these affairs can agree with him thoroughly. He says: "The one noticeable mistake is the long-winded talk which the speakers make at the banquet, delivering long essays and preachments on motion pictures. The moving picture players look upon an event like this as a chance to become acquainted and have a jolly good time; therefore they consider speech-making a damper on their enjoyment." Righto, Sam, but even that is not as bad as having the toastmaster call upon you for a few remarks about the "marvelous growth of the infant industry," just when you are getting acquainted with the good-looking blonde next to you.

Frank R. E. Woodward has been appointed assistant to the president of the United Photo-Plays Company, with offices in Chicago.

George M. Stevenson postcards from Madrid, Spain, that he is taking a vacation and expects to spend several weeks recovering from a hard Winter's work boosting the "Trey o' Hearts" and editing the *Trans-Atlantic Weekly*.

Anther German Victory

Alec Lorrimore tackled a piece of German cheesecake a few days ago—just to show his neutrality—but the "blawsted" thing took offense at his English accent and refused to stay eaten.

Shipman Resigns from Universal

Ernest Shipman, who has been conducting the feature department, handling territory outside of Greater New York on "Neptune's Daughter," "Damon and Pythias" and "Williamson Submarine Pictures" for Universal, terminated his services in this department last week to become actively connected with plans that have been under consideration for some time in connection with the feature end of the business.

Bill Barry Engaged

We've thought it for a long time. Such exemplary conduct as smoking five-cent cigars, running a dime bank in the office and generally practising economy could lead to only one thing—matrimony. So we were not surprised when Bill Barry officially announced his engagement to Miss Nan Jacobus, of Montclair. The wedding is scheduled for June and the honeymooners will probably live somewhere around Dykman Street, New York city, for they were seen looking at "four rooms and kitchenette" up there a few days ago.

By the way, Bill went down to the Baltimore Exhibitors' Ball—his last trip as a heart-breaking bachelor—and had a thoroughly enjoyable time.

Max Karger, general manager of the B. A. Rolfe Company, has returned from Los Angeles, where he has been superintending the enlargement of the plant.

Arthur J. Lang, export manager for the Nicholas Power Company, has an article on motion pictures in this month's *Export American Industries*.

F. J. B.

JOHN BUNNY ILL

Famous Screen Comedian Confined to Home After Closing of His Road Show

Reports that John Bunny was seriously ill caused considerable of a flurry in screen circles last week, both among those who know the genial comedian well and among the thousands of fans who have sworn by him since the earliest days of motion pictures. Bunny's road show completed its successful tour a few weeks ago, and the comedian returned to his home in Brooklyn, preparatory to again getting in the harness at the Vitagraph studio in response to the request of his large following, which has missed him from the screen. After a few days' work, Bunny was taken down with a complication of diseases and confined to his home. At one time Bunny improved so greatly that he returned to work at the studio, only to suffer a relapse that caused fears for his life.

At a late hour as we go to press, THE MIRROR is informed that the comedian is improving noticeably and that strong hopes are held out for his recovery.

A New York film company is planning a production of "Carmen" with Lou Tellegen, the French actor, who is at present appearing in "Taking Chances," featured.

JOHN BUNNY.

Albert E. Smith
and
J. Stuart Blackton
Take pleasure in
Announcing the Birth of A
New Serial

"The Goddess"

Written by the distinguished author
Governeur Morris in collaboration
with Charles W. Goddard & Photographed
by Ralph W. Ince, with the assistance
of Miss Anita Stewart & Mr. Earle Williams
At Vitagraphville Long Island

Booked through the General Film Company
In weekly Installments
Initial Presentation May Tenth
The
Public is Invited

FEATURE FILMS OF THE WEEK

"Snobs," with Victor Moore, a Lasky Farce that Scores Strongly—Bessie Barriscale Seen In "The Cup of Life," a Stirring Ince Production—Edison's "Out of the Ruins" Has the Punch—"Pawns of Mars"

"SNOBS"

An Adaptation of George Bronson Howard's Satirical Comedy of the Same Name, Featuring Victor Moore. Produced by the Jesse L. Lasky Feature Play Company and Released on the Paramount Programme April 12.

Charles Disney ..... Victor Moore
Ethel Hamilton ..... Anita King
Mr. Phipps ..... Ernest Joy
Laura Phipps ..... Constance Johnson

The person responsible for the adaptation of this play for the screen has achieved a mighty creditable piece of work, for the play had to be entirely rebuilt from a picture standpoint, and this reconstruction has been done in a thoroughly artistic manner, for, with very little material to work with, "Snobs," a satirical comedy, has been turned into an exceedingly good farce comedy, a farce comedy that has parts that are most excruciatingly funny. In giving credit for the success of a picture it is extremely hard to be equitable and just, for the reviewer, not knowing who was responsible for the various successful phases of the production, is prone to place the credit or the censure on the wrong shoulders. But whoever was responsible for the bellboy scenes, when the newly discovered duke invades an elaborate and expensive hotel, has achieved one of the funniest scenes that has ever been shown upon the screen. "Snobs" accomplishes one other thing besides being funny. It proves conclusively that farce-comedy can be produced and most successfully produced without the slightest suggestion of the slap-stick or absurd, nonsensical burlesque.

One of the chief requisites of a good farce-comedy is that it have a capable actor in the leading role, and the producers displayed excellent judgment in casting Victor Moore for the difficult part of Charles Disney, the humble milk dealer who is suddenly made the possessor of $20,000,000 and one of the oldest titles in England. He accomplished that extremely difficult feat of acting naturally, and repressing the almost irresistible temptation of dropping into burlesque. Anita King and Constance Johnson as two refined, highly cultured society girls were pleasing, and Ernest Joy as the lawyer was acceptable.

Like most plays of this description, "Snobs" has only the hazy suggestion of a plot. A lawyer receives word from a firm of solicitors in England to search for the heir of a duke, and accidentally discovers the missing duke in the capacity of a humble milkman. He unsuccessfully conspires to have his sister marry the unconscious heir to millions before he discovers his good fortune. The milkman has already fallen in love with a beautiful young society girl, and as soon as he learns of his changed social condition pays ardent court to her. He endeavors to mix with the elite of society, who, while accepting his favors, make fun of him behind his back. He suddenly realizes his position, and dramatically casting aside his wealth and position returns to his job as milkman. There the girl seeks him out, and on her promise to teach him the ways of the circle in which he is to move he agrees to take up the position into which Fate has so fortuitously thrown him.

E.

"THE CUP OF LIFE"

A Five-Part Drama of Life Written by C. Gardner Sullivan and Featuring Bessie Barriscale. Produced by the New York Motion Picture Company, Under the Personal Direction of Thomas H. Ince.

Helen Fiske ..... Bessie Barriscale
Ruth Fiske ..... Enid Markey
John Ward ..... Charles Ray
Dick Ralston ..... Frank Borzage
Jack Jordan ..... Arthur Maude
James Kellerman ..... J. Barney Sherry
Irene Bullard ..... Louise Glaum

Once in a while there is evolved out of the enormous mass of mediocrity a moving picture story that has all the aspects of greatness, a story that will live in the archives of screen production, one that will take its place among the classics of filmdom. Such a story is "The Cup of Life." It is great, it is classic, it is artistic, and furthermore it is not only realistically true, but it teaches a moral lesson, and does it in a manner far superior to all the preachments from the pulpit and all the words of warning written by the pen. It is the actual visualization of life. It is the contrast of two lives, one right and the other wrong, and, irrespective of your own moral rectitude or turpitude, you are forced to delve down to basic principles and see things as they are. And seeing them you are irresistibly forced to the ultimate conclusion. This is a picture that every young girl should see, it will give her an added impetus to keep on fighting against the stings of adversity and show her the fallacy, the horror, the misery of "the easiest way."

C. Gardner Sullivan, the author of the story, is to be congratulated, first upon the writing of such a tale, and second upon the able manner in which he has handled the story from a technical standpoint. He has taken an exceedingly difficult subject and presented it in such a manner that even the Board of Censorship could neither carp nor criticise. He has taken that which is offensive and which is usually hidden from the light of day and made it inoffensive, and yet his touch has been so delicate, so subtle, that he has not sacrificed its strength in any way or robbed it of the lesson which it teaches. Thomas H. Ince has shown his ability as a producer in a truly remarkable manner, and, like the craftsman of old, has evolved a setting which in itself is exceedingly beautiful, and still is not so beautiful as to detract the interest from the story itself. One realizes that the beautiful setting is there, that it rightfully belongs there, but the appreciation of its beauty is unconscious, for all of the interest is centered in the unfolding of the story. Yet if the settings had not been beautiful it would have immediately been noticed. As it is, they serve as a harmonious background for a wonderful story, and this is indeed producing art. It might be added merely as a detail that all of the street scenes were extraordinarily good.

In the acting one again sees the delicate hand of the director, for no member of the cast, from the featured star down to least important member, was allowed to mar the story by the infusion of his or her personality. It was character that was being unfolded on the screen and personality was kept under cover. Whereas Bessie Barriscale was most pleasing in the leading role, still one was not interested in Miss Barriscale but in the character she was representing. And this is true of every other member of the cast. How Mr. Ince was able to control the known temperament of actors and actresses to such an extent is marvelous and shows a high order of ability as a director.

A short synopsis of this story gives an erroneous idea of its greatness, for, like most things reaching this classification, it is extremely simple. Helen and Ruth Fiske are two sisters, young and poor, struggling hard for their bread and butter and a place to sleep, as clerks in a department store. Helen becomes disgusted with the sordidness of the struggle and chooses "the easiest way." Ruth marries a poor but hard working mechanic. The story then shows the contrast of the two lives, Helen with her fine clothes and jewels, her richly furnished apartments, her sumptuous dinners and entertainments, her careless, care-free life of pleasure, but as time goes on her gradual descent, until in the end she is a woman old before her time, a painted husk of her former self, without beauty and without love, until in the end she is forced to drink the cup to the dregs and lose herself in the oblivion of self-inflicted death; while Ruth steadily advances in happiness, realising the pleasure of love and work and honor and the blessings of a real home and children. It is a great story produced in a manner fitting to its greatness.

E.

JAMES MORRISON, CHARLES KENT, AND DOROTHY KELLY, in a Scene from Vitagraph's Feature, "The Pawns of Mars."

"OUT OF THE RUINS"

A Three-Part Adaptation of Rupert Hughes's Story, "Miss 318 and Mr. 37." Produced by the Edison Company Under the Direction of Ashley Miller and Released on the General Film Programme April 23.

Abraham Hirschberg ..... William Bechtel
Lizzie Mooney, Miss 318 ..... Mabel Trunelle
Hal Vandevelt ..... Herbert Delmore
No. 37, a fireman ..... Pat O'Malley
Lancaster Varden ..... William Rice
Mrs. Varden ..... Nellie Grant
Priscilla Varden ..... Gladys Hulette

Every large employer of female labor should see this picture and learn and take to heart the lesson that it teaches, for it is merely an intensely dramatic representation of conditions as they exist in almost any large city in the United States. And they are conditions that could easily be remedied with a little care and forethought. It is to be hoped that the picture will serve its purpose as a warning, but that is doubtful, and it will probably take another Iroquois Theater fire or Triangle Waist holocaust to again bring home the lesson that this picture so emphatically teaches.

And it is this lesson that is the most important feature in the picture. One forgets the minor details of production, settings, photography and acting, one forgets whether the picture was well done or not, and the only impression retained is the horror that such a condition could possibly exist in a civilised community. And yet the condition does exist, and we, poor careless mortals, go upon our smiling or tearful way, as the case may be, and refuse to think and act until the lesson is brought home to us by an enormously unnecessary sacrifice of human life.

Nellie Grant is the one person in the cast who rises superior to the story and forces one to take cognizance of her ability. She did a remarkable bit of acting. The balance of the cast was exceedingly capable, but their parts were of such a nature that they were entirely subservient to the action of the story.

Miss 318 is a saleagirl in a department store in love with a fireman, No. 37. The department store has been condemned by the fire inspectors as a fire trap, but the owners have used their political influence and the matter is pigeonholed in the archives of some official. The place catches fire and hundreds of clerks and women bargain hunters are imprisoned in the doomed

BROADWAY STAR FEATURES

"Pawns of Mars"

Three-Part War Drama Written by Donald Buchanan and Directed by Theodore Marston. Released on the General Film Programme April 24.

Dr. Lefone, chemical worker ..... Charles Kent
Florence, his daughter ..... Dorothy Kelly
John, her brother ..... James Morrison

In essaying to continue the fictionized preachments on big subjects, Vitagraph, quite in keeping with the hysteria of the times, has tried to drive home a lesson of war's horrors. That it is a praiseworthy attempt at its tremendous subject goes without comment, but in its bigness, in trying to picture aeroplane and wireless war, as well as other big phases of conflict, up-to-date, it lays itself open to a tendency toward crudeness.

In trying also to impress us with the fact that these characters were of no country in particular, "neither American, English, French, German, Russian, or Austrian," these players lay themselves open to the charge of lacking color. On the other hand, the regulars of the United States army were seen at times, perhaps the best bit in the picture.

Such a subject precludes anything other than melodramatic handling. It would be useless to go into the discussion of prime ministers and war plenipotentiaries of the two contending countries; suffice it that two spies are sent to capture the secret of bombs which are exploded by wireless. In guarding her father's secret his daughter loses her sight by a premature explosion. In the remainder of the offering she walks about with bandaged eyes, only a pretty mouth showing. However, while in this condition, the spies make away with the father's secret, and the war is on. Through the wholesale slaughter engendered, the two warring powers then decided to make peace, appalled at the destruction which chemistry has evolved.

"Sonny Jim and the Valentine"

One-Reel Child Comedy-Drama Produced by Tefft Johnson from the Script by Elaine Sterne. Licensed Release for April 22.

Sonny Jim ..... Bobby Connelly
Daddy Jim ..... Tefft Johnson
Mother Dear ..... Mabel Kelly
Miss Tabitha ..... Edwina Robbins
Esther Anne ..... Helen Connelly

In direct contrast to the war element in the preceding film is this Sonny Jim picture, without a doubt the best of the week's run of pictures. Audiences unacquainted with Sonny Jim will find in him an unfailing source of delight, and we take it that those acquainted already will need no urging. For this is undoubtedly one of the best one-reel serials yet produced. To those who love children in their first or second year in kindergarten, these stories will nestle close to the heart. They are what is commonly called sympathetic comedy, the kind that makes you smile at its whimsical humor, and want to cry at its pathos all at the same time.

One of the secrets of the author's brilliant work in this series is her consistency in constructing simple plots to rhyme with child-life. Her plots are often more a series of child incidents, prettily worded, than plots in the real sense of the word. Should there be a climax it is more in the nature of an added treat than a dramatic necessity. Of course there is, as he has proved, only one Bobby Connolly. Tefft Johnson is another vital factor in the successful staging of these plays, his interpretation of the drama and joys of child-life being apparently most thorough and sympathetic.

This happens to be near the St. Valentine period, and thoughts of sending sweet messages have an apparently disastrous effect on the scholarly mind, for in a fine scene in the schoolroom in which a large number of children were used, nobody seems to pay much attention to the teacher. The sadder part of the story had to do with the old spinster who has kept the candy shop since Sonny Jim's father went to school, and whose goodness to the children is the reason for her going behind in her rent. Having heard the landlord threaten to "close her out," Sonny reports the facts at home, not knowing what it means, but feeling that it is of the utmost moment. So, of course, the day is saved for the old lady, who we may surmise will thereafter keep an especial eye out for Sonny with whose school life this picture has so intimately acquainted us.

As the old maid, Edwina Robbins was particularly effective, while the others, in minor parts, were all equally acceptable.

F.

"THE CRYPTIC RING"

Second Episode in the New Exploits of Elaine Featuring Arnold Daly, Pearl White, and Edwin Arden. Produced for Pathe by L. D. and T. H. Wharton.

The new exploits continue to be as exciting as the previous series, and Elaine and Craig Kennedy seem to jump from one harrowing adventure right into another. Kennedy and Wu Fang are still on the trail of the hidden millions left by the Clutching Hand, but do not seem to make much progress in solving the mystery. Wu Fang is attacked by Chinese hatchet men, and robbed of the ring which he had so much trouble to obtain in the previous episode. Elaine sees the ring in a curio shop and buys it. Wu Fang seeks Kennedy's aid against the hatchet men, and while in Kennedy's laboratory sees his stolen ring on Elaine's finger. In scheming of some way to regain possession of it he offers to appear as a magician at Elaine's Oriental reception.

While there he performs some clever tricks of legerdemain, and attempts to take Elaine's life by poisoning an ice. Kennedy gets the ice by mistake, but just before succumbing under its effects he tells Jameson the antidote, which is administered just in time to save his life. The next day Wu Fang inveigles Elaine to his hotel, and endeavors to obtain the ring by force, but she has previously given it to her aunt. A strenuous fight is in progress when Kennedy appears, and chases Wu Fang to the

SELIG PRESENTS

"The Carpet from Bagdad"

Harold MacGrath tore a page from "The Arabian Night's Entertainment" and, in the atmosphere of Oriental mysticism, he wove the warp and woof of fatalism. "The Carpet From Bagdad" is an entrancing tale in five reels of the land where Allah is Great. It is a story of ancient Bagdad famed in song and story, of soothsayers, of crystal gazers, and of how a precious prayer rug was boldly snatched from the innermost shrine of a sacred Mosque, passed from hand to hand, and of how, in its travels, the rug imperiled the lives of two men and a beautiful young woman. An exciting romance of plot and counter-plot; of the fatalism of the Far East; of caravans and of an oasis in the great desert. There is a Sahara sand storm; a conspiracy on the part of an international band of crooks; and it remained for Fortune, the innocent girl, to finally solve the intrigue. Over all there is the reminiscent touch of the Mosque's golden domes; the glittering spires of the Temples; the land of Allah in all its Oriental splendor. And Mahomed, guardian of the sacred carpet, who has grimly followed the emblem of his Faith through storm and stress, at the ending is resigned to defeat. Prostrating himself toward Mecca, he mutters the incantation of his Caste: "What is to be, will be!"

RELEASED MONDAY, MAY 3d

BOOK DIRECT
Vitagraph-Lubin-Selig-Essanay, Inc.
1600 Broadway New York City

BOOK DIRECT
Vitagraph-Lubin-Selig-Essanay, Inc.
1600 Broadway New York City

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roof, where he escapes to the building next door by means of a rope stretched across, and as Kennedy attempts to follow him cuts the rope with his hatchet. Arnold Daly makes a wonderful and well-calculated fall, swinging from the end of the rope and crashing through a window. Wu Fang makes good his escape, and during the excitement attending Kennedy's accident Elaine is captured, and made way with by assistants of Wu Fang, and it will take the next episode to tell what happened to her.

E.

"THE FIFTH COMMANDMENT"

A Five-Part Picturization of the Play of the Same Name Written and Acted by Julius Steger. Produced by the World Film Corporation.

Alice Winthrop ..... Kathryn Brown Decker
Allen Winthrop ..... Edith Thornton
Boarding Housekeeper ..... Alberta Gallatin
Stephen Winthrop ..... Forrest Robinson
John Romano ..... Giovanni
Mrs. Emily Rogers ..... Grace Reals
Carl Winters ..... Julius Steger

Taken by and large, "The Fifth Commandment" is not a play especially fitted for picture reproduction. For a number of years Mr. Steger has written his plays and playlets around his voice and the dulcet harp playing of the accomplished Giovanni, so that when a play of this kind has the music entirely eliminated and only indicated, it must fall of the accomplishment of its purpose. To take the music away from any of Mr. Steger's offerings is the same as taking the foundation from under a house and expect the edifice to maintain its former upright position.

The story of "The Fifth Commandment" has several dramatic moments. A wealthy young girl marries a poor musician in direct disobedience to the commands of her father. He is forced to proceed to South America without her in order to accept a lucrative position, and while he is away his wife dies in giving birth to a daughter. On receipt of the cablegram announcing her death the musician goes to pieces, and without ambition or desire to live gradually sinks lower and lower until he becomes a street musician. Coming back to the United States he is persuaded by a young girl to play at her birthday party and there discovers for the first time that he has a child. Realizing his conditon he agrees not to make himself known to his daughter and sorrowfully leaves the house, but the cold, cruel father, who has caused all the trouble, relents at the last moment and has him recalled and the picture closes with the girl in the arms of her happy father.

Julius Steger is undoubtedly an actor of recognised ability, but he does not appear to advantage on the screen. There were also a number of other minor faults that detracted from the keen enjoyment of the picture.

Kathryn Brown Decker as the recalcitrant daughter was good in parts and Edith Thornton as her daughter displayed a winsome beauty that was pleasing. The balance of the cast was capable and the settings and photography were good.

E.

"THE CLEMENCEAU CASE"

An Adaptation of Alexandre Dumas's Story of the Same Name. Produced by Herbert Brenon for the Fox Film Corporation.

Isa ..... Mlle. Theda Bara
Pierre Clemenceau ..... William E. Shay
Marie, his mother ..... Mrs. Allan Walker
Constantin Hits ..... Stuart Holmes
Countess Dobronowska ..... Mrs. Cecil Raleigh
Duke Sergius ..... Frank Goldsmith
Madame Hits ..... Sidney Shields
Janet ..... Little Jane Lee

In "The Clemenceau Case," Alexandre Dumas achieved a classic that will live through the eyes of time, but it is no more fitted for moving picture reproduction than the classical Droll stories of Balzac, or the tales from the Decammeron of Boccaccio, or the witty but salacious offerings of Rabelais. It is as lucid, as sensational, as sensuous as any of these, and makes a direct appeal and has a direct effect on the grosser emotions without the saving grace of teaching a moral lesson. Were the National Board of Censorship possessed of any judgment whatsoever, this is the kind of a picture it should place the ban of its disapproval upon.

A picture such as this is hardly the kind that parents would want their children of this age to witness. And, furthermore, no wholly pure minded man or woman could take a great deal of pleasure in witnessing such an exposition of female depravity. To read about it in the inimitable style of some of the great masters of fiction is far different from seeing it acted out on the screen with all the hue of a beautiful passionate woman to increase the sensual appeal.

Theda Bara is a wonderful actress, and has an alluring beauty that is a great aid to her in work of this kind. In this picture she is sensuousness run riot. She gave a most exact and complete portrayal of Dumas's heroine. She was most ably supported by William Shay, Stuart Holmes, and a cast that was remarkable for its excellence. As for Herbert Brenon, the director, I can only say that he is too good to be engaged in picture production of this kind.

After seeing a picture of this kind one is tempted to ask: "Why is the National Board of Censorship?"

F.

GEO. A. LESSEY
Directing KING BAGGOT
UNIVERSAL FILMS IMP BRAND

A HEAD
A CURL
A SMILE

ELSIE MACLEOD
LEADS VICTOR

EDGAR LEWIS
Producer of
The Littlest Rebel The Thief
Northern Lights Samson
Capt. Swift The Gilded Fool
The New Governor
In preparation: The Plunderer

PERCY HELTON ★ "THE WAIF"
The Fairy and The Waif — Strategy Program

HELEN LYON MERRIAM
Engaged for the Next — Strategy Program

AMY DENNIS
ENGAGED FOR THE — Strategy Program

LEADING
EDISON DIRECTORS
CURRENT RELEASES

Ashley Miller
"Out of the Ruins"—3 parts
April 23

Charles J. Brabin
"The Stoning"—3 parts
April 9

Richard Ridgely
"A Deadly Hate"—3 parts
April 13

John H. Collins
"Greater than Art"—3 parts
April 30

Langdon West
"The Landing of the Pilgrims"
April 17

James W. Castle
"His Peasant Princess"
May 15

Will Louis
"Sleep, Beautiful Sleep"
April 21

SALLY CRUTE
LEADS EDISON
"IN SPITE OF ALL"

FALSTAFF FILMS

You're Not Mike.....

¶ You know the story of Mike—asked which is correct, "eether" or "eyether," he answered, in a thick, Ould Sod brogue, "ayther!"

¶ *You can't be "ayther."* You *are* one of those who used Edwinthanhousermade film a few years ago, or else you were not an exhibitor at that time. You're *one* of those *two*—you *can't* be "ayther."

¶ If you've used them before, you know what Edwin Thanhouser's work meant to you, but if not, you are reading this with a cynical wink in your eye.

¶ That's right!—Be cynical—Be a "show me!"—Don't take our word! Go ask the other fellow, and you'll find that he is looking up the new Thanhousers while you're thinking about it!

¶ *And that Friday "Falstaff," a comedy release, is the new Thanhouser brand that they're all waiting for with open arms,* for they *know* that Edwin Thanhouser always made good!

¶ Send your name in.

Thanhouser Film Corporation

New Rochelle, New York

"CLANSMAN" STARTS RIOT

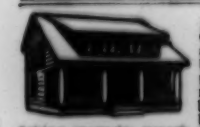
Negro Agitation in Boston Results in Riot Followed by Arrests

BOSTON (*Special*).—Agitation started by local negroes over "The Birth of a Nation" resulted in a row in the theater lobby Saturday evening which resulted in several arrests. W. Monroe Trotter, who had trouble at the White House recently, when President Wilson alleged that he insulted him, was among the twelve arrested. The lobby was quickly cleared and the performance went on without interruption.

The management of the picture say that they had received intimations that an attempt was going to be made to break up the show.

FLORENCE REED SIGNED

Florence Reed, last seen on the screen in the Famous Players' production of "The Dancing Girl," has been engaged by the Popular Plays and Players' Company, releasing on the Metro programme, for an appearance in a screen adaptation of "Her Own Way," by Clyde Fitch. "Her Own Way" is scheduled for release on the Metro programme early in June.



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BACHE REALTY CO., 220 Broadway

LICENSED FILMS

Mrs. Murphy's Cooks (Selig, April 13).—Mrs. Murphy's or anybody else's cooks are an aggregation that we have seen under Selig caption within a year. They are once more situated on the ranch, and two cooks leave, so that in desperation the boarding-house keeper finally engages an actor to make up as a woman and do the cooking. Then she falls in love with him and marries. F.

Black Art (Lubin, April 13).—Colored portrait painters are the somewhat painful subject of this split reel, the trouble being caused by the young painter sending the portrait of a donkey to his aunt, by mistake, as her likeness, and shipping the aunt's portrait to the art exhibition. Colored folks as painters are somewhat new, but it lacked that attribute in the way it was presented. Cleaning Time is the other split subject. It depicts Babe Hardy in the ternagant hands of his wife who uses him, rather disastrously, in doing the annual Spring cleaning—broken props and soused participants being some of the results. Will Louis wrote both short offerings. F.

Whose Husband? (Vitagraph, April 24).—Something on the order of the W. W. Jacobs sea stories is this one of the escaped convict, who pretends to come back from the sea, the husband of two ladies named Smith, both of whom have lost their husbands in wrecks at sea, and both of whom have married again. He deserts the first Mrs. Smith when he learns that the second one is rich, and he puts the husband of each out of his own home. The husbands and wives are also continually scrapping. It is a super-excellent comedy, with C. Jay Williams as director, and no small part of the credit must be given Frank Dazey, the author. The work of the actors was creditable, with the exception of the make-up on William Bletcher. F.

A Night in Kentucky (Essanay, April 12).—The very closest kind of attention, which even then may turn into unsuccessful effort, is necessary in order to follow the story. There is so much to it that it quite absorbs all possible attention, so that any extraordinary effects, were there any, would be quite lost. The story relates the sudden elopement of the Kentucky girl and the mysterious disappearance of her groom. Then, back in her home, her brothers mistake another man for the Northern intruder, who eloped with their sister, and capture him. They offer him the pleasanter alternative of fighting a duel, but before that occurs the deserted bride finds out that he is not the man, and he is also able, by chance, to produce a letter, which proves that the deserting groom died of heart disease while at a doctor's, and his body was hurried to his former home. Thus the innocent stranger gets off, but tarries to make love to the sister of the deserted bride. Even allowing that, this much is understandable, glaring faults and questions arise. F.

Clothes Count (Lubin, April 10).—This split-reel comedy has as its theme the vast importance played by clothes in one's personal appearance. A father on a visit to pass his approval on his son's fiancee finds her in dishabille after shampooing her hair, and is very much disappointed. Persuaded to make another visit he interrupts her in the midst of getting dinner with disastrous results to the course of true love, and it is not until she forcibly detains him while she dresses and makes herself look pretty that he gives the necessary consent to their marriage. On the same reel with He Couldn't Explain. E.

LICENSED FILM RELEASES

Monday, April 26.

(Bio.) The Children's House. Child Play.
(Edison) Greater Than Art. Three parts. Dr.
(Ess.) On the Down Road. Dr.
(Kalem) The Haunted House of Wild Isle. Two parts. Dr.
(Lubin) Road o' Strife Series, No. 4. "The Ring of Death." Dr.
(Selig) Lonely Lovers. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial No. 33, 1915.
(Vita.) Boobler's Baby. Com.

Tuesday, April 27.

(Bio.) Adam Bede. Two parts. Dr.
(Edison) The Idle Rich. Com.
(Ess.) Blindfolded. Two parts. Dr.
(Kalem) The Phoney Cannibal. Com.
(Lubin) Percival's Awakening. Com.
(Selig) The Honor of the Camp. Dr.
(Vita.) The Lady of the Lighthouse. Broadway Star Feature. Three parts. Dr.

Wednesday, April 28.

(Edison) Count Macaroni. Com.
(Ess.) The Fable of "A Night Given Over to Revelry." Com.
(Kalem) The Tattooed Hand. Episode No. 14 of the "Girl Detective" Series. Dr.
(Lubin) Her Father's Picture. Two parts. Dr.
(Selig) The Voice of Eva. Dr.
(Vita.) The Boarding House Feud. Com.

Thursday, April 29.

(Bio.) Fool's Gold. Dr.
(Ess.) The Undertaker's Uncle. Western-Com.
(Lubin) A Romance of the Navy. Three parts. Dr.
(Mina) Bunks Bunked. Com.
(Selig) Hearst-Selig News Pictorial No. 34, 1915.
(Vita.) Strictly Neutral. Com.

Friday, April 30.

(Bio.) His Poor Little Girl. Com.-Dr.
(Edison) Poisoned by Jealousy. Two parts. Dr.
(Ess.) The Tie That Binds. Dr.
(Kalem) The Destroyer. Three parts. Dr.
(Lubin) When the Range Called. Dr.
(Selig) At the Mask Ball. Com.
(Vita.) The-Sort-of-Girl-Who-Came-from-Heaven. Com.

Saturday, May 1.

(Bio.) A Double Winning. Dr.
(Edison) His Converse. Dr.
(Ess.) Friends. Three parts. Dr.
(Kalem) The Box Trap. Episode No. 25 of the "Hazards of Helen" Railroad Series. Dr.
(Lubin) The Undertaker's Daughter. Com.
(Lubin) Safety Worst. Com.
(Selig) The Hand of Nohawa. Dr.
(Vita.) A Pillar of Flame. Two parts. Dr.

UNITED FILM RELEASES

Monday, April 26.

(Ideal) The Mysterious Airship. Dr.

Tuesday, April 27.

(Premier) Brothers. Dr.
(Superba) A Million Bid. Com.

Wednesday, April 28.

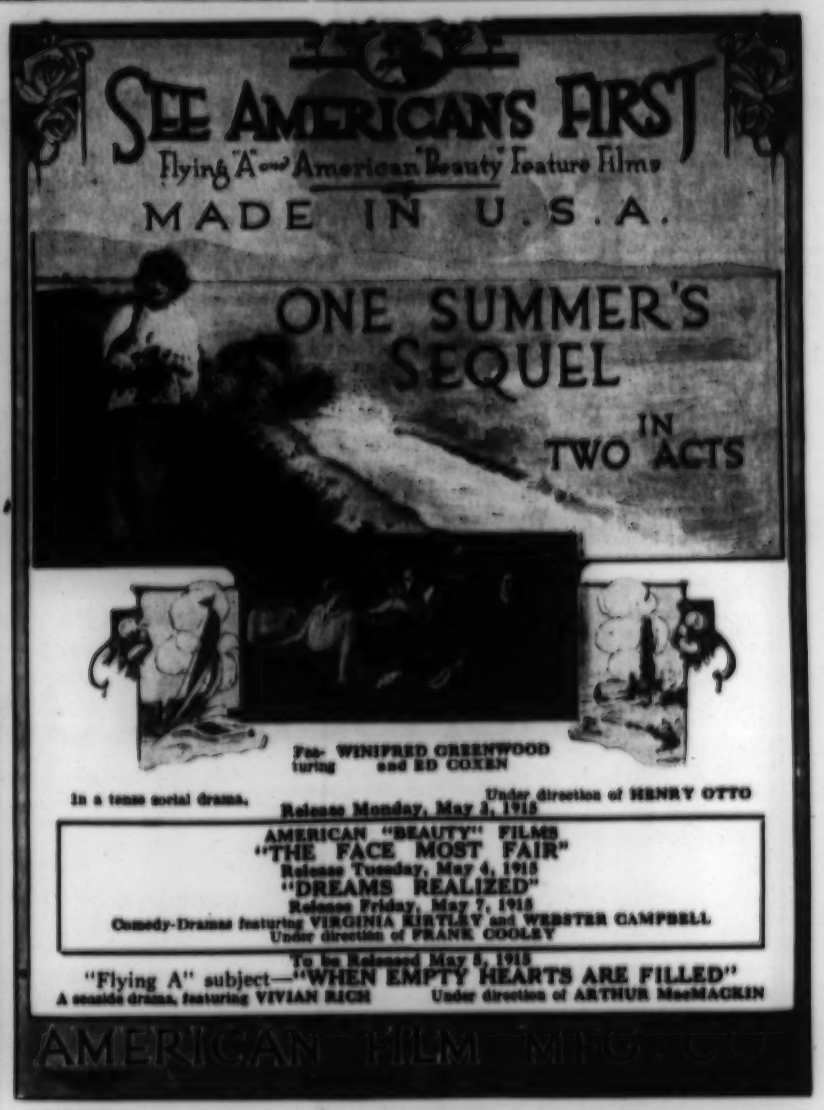
(Grandin) The Stolen Will. Two parts. Dr.

Thursday, April 29.

(Cameo) Can a Man Fool His Wife? Com.
(Starlight) Jealousy. Com.

Friday, April 30.

(Empress) Back to the Farm. Com.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IN TWO ACTS
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In a tense social drama.
Under direction of HENRY OTTO
Release Monday, May 3, 1915
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"THE FACE MOST FAIR"
Release Tuesday, May 4, 1915
"DREAMS REALIZED"
Release Friday, May 7, 1915
Comedy-Dramas featuring VIRGINIA KIRTLEY and WEBSTER CAMPBELL
Under direction of FRANK COOLEY
To be Released May 5, 1915
"Flying A" subject—"WHEN EMPTY HEARTS ARE FILLED"
A seaside drama, featuring VIVIAN RICH
Under direction of ARTHUR MacMACKIN
AMERICAN FILM MFG. CO.

ALAN HALE
LEADS
BIOGRAPH

GRETCHEN HARTMAN
LEADS
BIOGRAPH

J. W. JOHNSTON
AT LIBERTY
Address—Screen Club

Saturday, May 1.

(Ideal) Beginning at the End. Two parts. Dr.

UNIVERSAL FILM RELEASES

Monday, April 26.

(Imp) Love's Reflection. Com.
(Imp) The Troublesome Parrot. Animated-Cartoon.
(Joker) Over the Bounding Waves. Com.
(Victor) The Honor of the Grimsby's. Three parts. Modern Society drama.

Tuesday, April 27.

(Gold Seal) Matty's Decision. Two parts. Drama of to-day.
(Nestor) His Nobs, the Duke. Com.
(Nestor) Ten Minutes in Bombay. Edu.
(Rex) Faces in the Night. Dr.

Wednesday, April 28.

(Laemmle) A Prophet of the Hills. Two parts. Feud-drama.
(L-Ko) Shaved in Mexico. Com.
(Universal) Animated Weekly, No. 184.

Thursday, April 29.

(Big "U") Courage. Dr.
(Rex) Unlike Other Girls. Two parts. Human Interest. Dr.
(Sterling) The Chef's Revenge. Com.
(Sterling) After Big Game of the Sea. Edu.

Friday, April 30.

(Imp) At the Banquet Table. Two parts. Melodrama. Mystery. Com.
(Nestor) Her Friend the Milkman. Com.
(Victor) A Romance of Hawaii. Dr.

Saturday, May 1.

(Bison) Nabbed. Two parts. Police drama.
(Joker) Cy Perkins in the City of Delusion. Com.
(Powers) Tiny Hands. Dr.

MUTUAL FILM RELEASES

Monday, April 26.

(Amer.) The Day of Reckoning. Two parts. Dr.
(Keystone) Subject not yet announced.
(Bell.) The Open Door. Dr.

Tuesday, April 27.

(Beauty) No Quarter. Com.-Dr.
(Maj.) Checkmate. Dr.
(Than.) Blanca Forgets. Two parts. Dr.

Wednesday, April 28.

(Amer.) Wife Wanted. Com.-Dr.
(Broncho) The Renegade. Two parts. Dr.
(Bell.) The Buried Treasure. Dr.

Thursday, April 29.

(Domino) The Power of the Street. Two parts. Dr.
(Keystone) Subject not yet announced.
(Mutual Weekly) No. 17, 1915.

Friday, April 30.

(Falstaff) The Movie Fans. Com.
(Kay-Bee) The Valley of Hate. Two parts. Dr.
(Maj.) The Little Soldier Man. Com.-Dr.

Saturday, May 1.

(Keystone) Subject not yet announced.
(Bell.) The House of Bentley. Two parts. Dr.
(Royal) Locked Out. Com.

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MORE EDISON NIGHTS

Exhibitors Like Plan of Co-operation with the Company's Players

The popularity of "Edison Nights," which have been in demand at various New York theaters, is spreading beyond that city's limits, but is naturally limited to distances which the players can travel and not disturb the picture making at the Edison studio. Through the influence of Lee Arthur, the playwright, who is writing exclusively for Edison films, Manager H. H. Wellenbrink, of the Montclair Theater, Montclair, N. J., has been able to secure such a night and is planning to make it a gala occasion both for the patron and the player. Manager Wellenbrink found a ready response in that city because of the natural interest attached to work of one of its residents, Mr. Arthur, whose latest three-reeler, "Greater Than Art," will be shown. Others will be "The Boston Tea Party," the comedy, "Sleep, Beautiful Sleep," and Raoul Barré's animated cartoon, "Cartoons in the Kitchen."

The players who will meet the patrons are: Gertrude McCoy, Mabel Trunnelle, Miriam Nesbitt, Edward Earle, Marc McDermott, and Duncan McRae. Manager Wellenbrink will feast the players and Studio Manager Horace G. Plimpton later at the Hotel Montclair.

AT THE BALTIMORE BALL

Exhibitors' Affair Big Success—Scores of Players Make the Trip

BALTIMORE (*Special*).—The Motion Picture Exhibitors' League of Maryland held its annual ball a week last Friday and the affair more than lived up to all expectations. With Marion S. Pearce, president of the national organization holding the reins, and over a score of players on hand from all the studios, the affair proved more than satisfying to the hundreds of exhibitors and the thousands of fans who thronged the Lyric.

In addition to the many business representatives of the film companies who included Siegmund Lubin, S. M. Spedon, of Vitagraph, William Barry, of the Nicholas Power Company, Lewis J. Selznick and Jacob Wilk, of the World Film, and Horace Plimpton, of the Edison Company, the following players and directors, were on hand:

Edison—Miriam Nesbitt, Marc McDermott, Gertrude McCoy, Augustus Phillips, Viola Dana, Herbert Prior, Edward Earle, Mabel Trunnelle.

Lubin—Ruth Bryan, Ormi Hawley, Crane Wilbur, Earl Metcalfe, Howard Mitchell, John Ince, Florence Hackett, Mary Charleson, Lilie Leslie, Joseph Smiley, George Spencer, Alan Quinn, J. Alan Boone, Harriet Hunt.

Vitagraph—Mr. and Mrs. Vic Smith, Lillian Walker, Norma Talmadge, Edith Storey, Flora Finch, Mary Maurice, Dorothy Kelly, Wally Van, Maurice Costello, James Morrison, Hughie Mack, Mrs. F. M. Connolly, Bobby Connolly, Tefft Johnson, and Kate Price.

Universal—King Baggott, Ben Wilson, Rosemary Theby, and Harry C. Myers.

Essanay—Francis X. Bushman.

World—Vivian Martin, Clara Kimball Young, and James Young.

LOSE FILMS IN FIRE

Toronto Blaze Costs Canadian Universal Office Hundreds of Reels—Theaters Affected

TORONTO (*Special*).—Fire in the Kent Building, Young and Richmond streets, the origin of which is unknown, caused a loss of almost five hundred films to the Canadian Universal Company, and over a dozen reels to the Ramo Film Company. No other picture companies were in the building. It was fortunate for the Universal office that the fire had not occurred on Friday evening, when many more late films were in the office, but these were shipped away on Saturday evening.

The fire caused considerable inconvenience to local theaters supplied by the Universal office. Among the prints destroyed was one of "The Heart Punch," in which Jess Willard takes the leading role, and which had been booked for Loew's on the day of the fire. Harry Hague, manager of the Universal office, says that the other picture companies in Toronto were prompt to offer him aid.

LUBIN OFF FOR SOUTH

Siegmund Lubin, head of the Lubin Manufacturing Company, has started for Jacksonville, Fla., to inspect his Southern studios and arrange plans for the Summer. Mr. Lubin intends to establish in Jacksonville one of the biggest comedy studios in the country. Work on this has already begun. The studio there has been overhauled and enlarged, and two comedy companies are working there at present. One is headed by Billy Reeves, the famous English comedian, and the other by Jack Tucker, the comedian, writer and artist. Mr. Lubin plans to send a number of other prominent comedians to Jacksonville within the next few weeks.

ANOTHER ARTHUR FEATURE

Edison is now at work on the second of the Lee Arthur features, "The Test," which is to be produced in three reels. Herbert Prior will be featured, together with a leading woman new to Edison films, Louisgita Valentine. Miss Valentine played leads for Director James Castle when he had his own stage production of "Graustark," and also when he directed "Beverly of Graustark."

FEATURE FILMS

"THE DESTROYER"

A Three-Part Drama Written by Hamilton Smith and Featuring Alice Hollister and Anna Nilsson. Produced for the Kalem Company by Robert G. Vignola for Release April 30.

Cherie ..... Alice Hollister
Helen Vedrine ..... Anna Nilsson
Dick Wentworth ..... Harry Millarde
His Father ..... Henry Hallam
Mackiye ..... John E. Mackin
A Sculptor ..... Robert D. Walker

"The Destroyer" is a powerful drama showing the baneful influence that a sensuous, mercenary woman, of the vampire type, may exert on a man's life, causing him to fall lower and lower until at last discarded by sweetheart, family and friends, he is forced to find surcease to his misery and degradation in self-inflicted death. Alice Hollister does a fine bit of acting as the woman. Her work throughout was consistent with the character she was impersonating, although her sensuous dance would have been much more artistic had she not forgotten that the camera is particularly apt in detecting wrinkles. Anna Nilsson in the other feature part was appealing and inspired a well deserved amount of sympathy. Harry Millarde was acceptable in every way and the other members of the cast were capable.

The story has no great originality of plot, but is an intensely vivid characterization. Dick Wentworth, the son of a wealthy man, is engaged to be married, but becomes infatuated with a dancer, a woman incapable of love and who uses the sex attraction as a means of increasing her bank account. His fiancee discovers his relationship with the other woman and tries repeatedly to win back his love, but is unsuccessful. At last becoming disgusted she throws him over entirely. Wentworth spends every cent he can obtain possession of in buying jewels, but at last goes too far and robbing the safe in his father's office, is disinherited. The woman as soon as she learns of it discards him and he gradually sinks downward in the scale of life until there is nothing left for him to do but end his misery in the swiftly flowing river. E.

"THE CASTLE RANCH"

Two-Part American Drama Released April 19.

Algy, English titled son ..... Ed. Cozen
The American Land Shark ..... Joseph Harris
Simpson, the valet ..... John Steuling
Sally, the ranch girl ..... Winifred Greenwood

The supposedly feeble-minded English son who comes to America is once more the butt of laughter, laughter brought out by such novel means, however, that it more than suffices to lend the two-reel product the interest necessary to carry it to success.

The young man arrives in the West of America to occupy "Castle Ranch," sold through photos, an unpretentious log hut with a beautifully painted board front to resemble from that side, a real castle. Then incidents are dragged in to accentuate the loneliness of the Englishman and his valet. Oil is discovered on neighboring land and the man who sold the property on false pretenses also sees oil on "Castle Ranch's" stream. Of course he buys the land back, only to find that the apparently innocent Englishman has placed the oil there to deceive him. The girl whom the real estate shark had hoped to marry with the money he made from the sale of the ranch also is the amorous property of the young Englishman.

It has a genuine surprise ending, and is moreover rather prettily set. But then it is also most noticeable that the color selection and merging of different tints was crude. These technical discrepancies are not to be overlooked, though the general effect is not, measurably, affected thereby. F.

"AN INNOCENT SINNER"

Three-Part Feature Adaptation of Lawrence Marston's Play, Produced by Kalem and Released May 3. Featuring Katherine La Salle.

A three-part picture, produced under the direction of Kenean Buel, which has for its theme the alleged power of a hypnotist over his subject. Barring the fact that the events acted out were impossible of execution, the picture was interesting and had several strong dramatic moments.

A physician who uses hypnotism in conjunction with medicine forces his subject, a young girl, to murder a man when she is under his influence. The circumstantial evidence seems damning, but for some unknown reason she is acquitted of the crime and marries the brother of the man she murdered. Immediately after the wedding he learns that she was guilty of the crime and refuses to live with her. Later as he is procuring separation papers the physician confesses that he is the responsible and guilty person and there is a reconciliation between husband and wife. The acting of the strong cast, headed by Miss La Salle, was acceptable. E.

Men of the Mountains (Lubin, March 25).—A weak two-part drama featuring Edward Tilton and Justina Huff, with some good exterior settings. A young girl's father forces her to dismiss the man she loves and marry a gambler, who, after a short time, treats her cruelly. She is rescued by her old sweetheart and in a fight that follows the gambler is shot and killed by the girl's father and over the dead body of her husband she finds happiness in the arms of her lover. E.

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FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

Jack Spratt would eat no fat,
His wife would eat no lean;
But they would write all day and night
For the animated screen.
—Mother Goose Revised.

• • • •

If you wish to learn something about ad writing, go to the Bible, advises Wilbur D. Nesbit. And we would add that if you want to learn something about plot writing, go to the Bible. For literary style, for convincing statements, for human appeal, for grammatical construction, the Book of Books remains just that. We know of one very successful photoplay author who gains about all of his ideas from the Bible. Not only does he obtain his plot ideas, but he has won fame in the difficult art of writing photoplay leaders. His leaders are all comprehensive and at the same time models of brevity; they are polished and stand out. He writes: "I study the Bible just as any literary worker should study it. The Good Book is crammed full of polished diction and brief and surpassing sentences. The twenty-seventh chapter of the Book of Ezekiel is a wonderful piece of descriptive writing. The story of David and Jonathan tells a story of human interest and love; the loyalty of Ruth; the story of Joseph and his Brethren; I could continue on indefinitely. And the material in the Bible has hardly been touched. There are enough ideas and suggestions contained in that great book to supply all the literary workers of the world. Photoplay writing requires as concentrated and as honest effort, as great an understanding of human nature, and style and form as any other form of literary work. One can find all these enviable qualifications in the Bible. It is the great and only text-book." And thus endeth the second Lesson.

• • • •

Mary had a little lamb,
But she gave it no attention.
For she was busy writing plays,
Too dull for comprehension.
—Mother Goose Revised.

• • • •

As to Sub-titles.

We have been quoted pro and con as to our opinion of the use of sub-titles or leaders. In our book, "The Motion Picture Story," issued by the Lundeen Publishing Company, Fergus Falls, Minn., we say: "In writing the sub-title, clearness is a prime essential. They should be made as brief as possible, should be devised so as to materially add realism or to advance the plot development, and sub-titles should be used as sparingly as possible. We think the fewer sub-titles introduced into the motion picture play, the better for the atmosphere and realism of that play. The artistic endeavor should be to write the action of the photoplay so that the sub-title is unnecessary. Often the use of the sub-title can be avoided by a little resourcefulness on the part of author or producer. Some authors never will master the use of the sub-title. The use of them is one of the most marked signs of the beginner. The ideal script is one free of numerous sub-titles which interrupt the action, frequently confuse the interest, and sometimes even exasperate the spectator. People do not visit the theater to read, they go to be entertained. The audience can read plenty of sub-titles in their newspapers, and the play that is shot to pieces by lengthy sub-titles is not at all popular. It is better to use sub-titles with discretion than to have a plot devoid of leaders, and uninteresting and vague. The script without sub-titles is necessarily one in which action occurs within a few hours and where it is not important to indicate time. Endeavor to use as few sub-titles as possible and have them as forceful and as short as possible. One can avoid the use of the sub-title to some extent by the judicious utilization of a telegram, a letter, or a note. It is better, however, to use a sub-title containing ten words than to insert a letter of fifty words."

• • • •

Little Jack Horner vacated his corner,
For there was no Christmas pie.
"I'm wise," exclaimed he, "the trouble you see,
Is that photoplay writing comes high!"
—Mother Goose Revised.

• • • •

There May Be a Few.

Frank E. Woods, scenario editor, Mutual Company, recently put it this way: "There may be a few people who have not written plays; there are possibly one or two in the world who haven't done a drama in blank verse, and there may be a Hottentot or so who hasn't written a musical comedy, but I'm convinced there isn't a person on earth who hasn't written a scenario. Ideas are really all the editors are looking for," continued Mr. Woods in a recent interview. "The scripts nearly always have to be rewritten to suit directors and conditions. But the big crashing idea, the thing that happens in your life, or in that of your friend, the odd circumstance, the dramatic moment, the imaginary action that might arise out of unique circumstances which come under your observation, these are the new things sought for in the studios. A traveling man for a cigar house gave us one of the best plots we ever had. He wrote it on the train. There is a night watchman who sends us plots very often. He spends his afternoons in the park and talks to odd characters he finds there, and at night he works out his stories. We have a chauffeur who occasionally gives us good ideas. He has his eyes and ears always open. Curious thing is that we get dramas and not comedies from the outside. Dramatic situations seem to appeal more to the average person than the funny side of life." And it is a fact that will be substantiated by many editors that dramatic themes are becoming more and more numerous and comedy more and more a scarcity. Good comedy is highly desirable; it is not easy to evolve; that is the reason that good comedy commands highest prices.

• • • •

Ba, ba, black sheep, have you any tales?
Yes sir, yes sir, several large bales.
One for the master, one for the dame,
For both are now busy at the photoplay game.
—Mother Goose Revised.

• • • •

It's a Funny Thing!

Hortense just dotes on Edith Storey, and so when she resolves to take her pen in hand and dash off a plot she selects Miss Storey as the heroine. Bud Emmonds resolves to become a brilliant writer of motion picture plays. He is partial to Henry Walthall. Bud proceeds to scribble off an epic in which Henry performs all sorts of daring deeds. People who idolize any particular star seem to have a determination to write plots for them. Occasionally a very good idea is discovered, but not often. It is a mistake for an outside writer, so-called, to endeavor to cast a plot to suit a certain actor and actress. If you are submitting to the general market, submit the character of stuff that can be used by one or more stock companies and you will increase the opportunities of selling. If your story, written to suit Arthur Johnson, does not appeal to Johnson, it probably will be useless to submit that plot elsewhere. Write along general lines and leave the personality fitting stunt to the staff writer.

• • • •

Peter, Peter, Pumpkin Eater,
Had a wife and couldn't keep her.
She started writing picture plays,
And Peter drives a car these days!
—Mother Goose Revised.

• • • •

Two Opinions Presented.

Here are two opinions as to what constitutes a *good* photoplay, and these opinions are interesting, for they show the points of view from various sources. Mrs. T. C. McDonald says the screen play appealing to her most as a student of the silent drama must be an original play with a well defined plot, with details well brought out to show the realities as they naturally must exist, with a problem, with a well defined solution of the problem, with a plot not too long nor given over to too much scenery or prominence in actors.

Edgar Locke believes the following details constitute a good photoplay: "It must hold interest, it must be clear, leaders should be eliminated as much as possible, it must be probable and well acted. It must be well characterized, for all Frenchmen do not wear whiskers or kiss each other when they meet; above all, the plot must be natural." Dear reader, what is *your* idea of what constitutes a *good* photoplay?

There was a man in our town,
And he was wondrous wise.
He spent days on photoplays,
But no one ever buys!
—Mother Goose Revised.

• • • •

Curbstone Sketches.

C. B. Hoadley, veteran editor and author, is turning out some good ones for Grandin Films, Inc.

What has become of Monte Katterjohn, of Boonville, Ind.? Please write.

New members accepted by the Ed Au Club: Mr. and Mrs. Wilbur Lathrop, Elisabeth Carpenter, Francis W. Doty, Elaine Sterne, Edward Warren, Lambert Hillies, and Mrs. Russell.

A number of personal inquiries not answered by the editor of this department because no stamped envelopes were enclosed.

Neil G. Caward, versatile editor of *Motography*, will not permit the word "Movie" to appear in that bright publication.

Selig directors are to lecture before script writers who take the trip to California, aboard the Selig Exposition Flyer, on July 8. The instruction will be valuable.

Gilson Willets adapted "The Quarry" and "The Millionaire Baby" for the animated screen.

I. K. Friedman, whose stories have appeared in the *Saturday Evening Post* and elsewhere, is writing photoplays.

• • • •

Hickory, dickory, dock,
Forget to watch the clock!
You cannot shirk; it's just plain work;
Hickory, dickory, dock.
—Mother Goose Revised.

• • • •

Dreams, Dreams!

Arthur Leeds is author of the following thought so applicable to photoplay writers: "Oh, yes, indeed—there's all the difference in the world between a dreamer who merely dreams and a dreamer who really 'produces.' One is a Hamlet and the other is—well, the current 'Who's Who' will give you the names of a great many dreamers who have done and are still doing things. To be merely supplied with soul-stuff is a good thing—for yourself. But to have a liberal supply of soul-stuff, plus common sense, plus initiative, plus originality and stick-to-it-iveness, is a good thing for yourself and—in the long run—for your fellowmen. Heaven help the man or woman who never dreams, for to be so constituted is to be without ideals of any sort. We all know men who are dreamers only; men with ideals, but no ideas; men who can dream the thing they would accomplish and who can also bring about their accomplishment. There is, too, a sort of divine Providence that gives a man the means to accomplish a certain end when he is made of the stuff that not only urges him on to do it, but makes him search constantly for the means to bring it about. As Lockhart wrote of Napoleon, 'To the very last, he had a kind of idea—that, namely, of *la carriere ouverte aux talent*—the tools to him that can handle them.'"

• • • •

Rain, rain, go away,
Come again some other day.
Little Johnnie wants to write
Photoplays all day and night!
—Mother Goose Revised.

• • • •

No Grievance!

"I am what you call a 'near' photoplay writer, but I think I have rights as well as the 'real,'" begins a letter to the Department, and the writer continues in the following vein: "I sent a scenario to an old reliable company. The postage was 10 cents and I put 10 cents with it for the inevitable return. In the course of time it came back with the rejection slip, but the editor added in writing that they had a recent release much on the same lines as the tragic part of mine, thus refuting the oft-repeated remark that no two people think or have ideas alike. On the envelope was a solitary 2-cent stamp, and it was on crooked and upside down. I had to pay the postmaster 6 cents to get my manuscript. Now I am not accusing that company of graft; it was carelessness as to the stamp. Some one in the office assigned to that work mislaid the stamps and forgot there were any in it. But carelessness and forgetfulness are not good business words. Press of work is no excuse, as it takes no longer to put a stamp on straight and right end up than to put it on crooked and wrong end up. Now, Mr. Editor, have I a grievance or have I not?" You have not, most emphatically not! We have given space to this epistle just to show the fancied grievances nursed by many writers who should know better. This company is accused of carelessness when it is the writer who showed carelessness. It is more careless to enclose a 10-cent stamp in an envelope than it is to put a stamp on upside down. That 10-cent stamp probably never saw the light of day. The editor returned the manuscript spending the company's postage to do so. Every editor has insisted that a self-addressed and properly stamped envelope be enclosed with every manuscript. If this writer had followed that policy there would have been no trouble at all, at all.

• • • •

Mary, Mary, quite contrary,
How does your garden grow?
Now very well, I'm devoting a spell
To photoplay writing, you know!
—Mother Goose Revised.

• • • •

They Are Comin' Along!

In a recent article Clarence J. Caine truthfully remarks: "Slowly but with a firmness that is unmistakable, the photoplaywright is pushing forward. It was not so very long ago that pictures were projected upon the screens without the public having the slightest idea of the identity of the man in whose mind the plot of the pictured story originated. And because nobody was particularly interested in the writers, and because the writers did not at first seem to care for publicity, it became an established custom to produce photoplays without giving any credit to the authors. The financial returns in the majority of cases were also small. The past year, however, has seen a wonderful advancement in the art of photoplay writing. More money is being paid by the recognized companies, and a majority of these concerns now give credit to authors on the screen. Much responsibility rests with the script author if he attempts to supply a story which does not have to be revamped in the studio—and no finished working script does—for he has outlined the thing which, when transferred to the screen, will either make the audience enthused or send them away weary. In other words, the scenario comes closer to being the thing which will sway the public's favor then either the acting or photography, though, as all of us know, both these elements are highly desirable."

• • • •

Extra! Extra!

Editor L. S. McCloskey, of Lubinville, has learned to guide a Ford!

STUDIO GOSSIP

THERE was a peculiar coincidence in connection with the opening of "The Clansman" in Los Angeles, when Sidney Ayres, who took the original lead in the stage play in New York, Franklin Ritchie, who took the lead in the company which went South, and Henry Walthall, who took the lead in the picture, all met in one of the boxes at Clune's Theater. Ayres was the first one to call attention to the peculiar happening. Another curious thing is that the photoplay is being shown in New York at the same theater that the stage play opened in—the Liberty. Henry Walthall is in receipt of a letter from Thomas Dixon praising his work in the motion picture, a letter which Mr. Walthall highly prizes.

JOE MASSEY has joined the William Robert Daly company of the Santa Barbara Motion Picture Company, in support of Fritzi Brunette and Edward Alexander.

CLAY M. GREENE, one of the best-known of the Lubin scenario writers, had a regular birthday a few weeks ago when a number of his fellow Lambs descended upon his Philadelphia home and tendered a surprise party.

MARY RIDER, the writer, gave a dinner very recently at the Pen and Brush Club in honor of Miriam Nesbitt, the Edison leading woman. A number of prominent guests were present at the dinner which was given as a testimonial to Miss Nesbitt's good work in two scripts written for her by Miss Rider, "Killed Against Orders" and "A Woman's Revenge."

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AUTHORS' LEAGUE ACTIVE

Completion of First Year Finds Organization in Good Condition—Much Good Work Done

(*Special to* THE DRAMATIC MIRROR)

Los Angeles, April 19.—The Photoplay Authors' League not only shows remarkable accomplishments during the first year of its existence, but at its annual meeting here, finds itself in able financial condition having not only carried on the work of building up a new organization, at much expense, but also published *The Script*, the lively official organ of the P. A. L. every month in the year. Office rentals, stenographic work, heavy mailing bills and general expenses all were met, leaving the treasury not only without debt, but with plenty of funds to proceed on the second year's work.

In the initial twelve months of its existence the Photoplay Authors' League not only began and sustained its magazine, making it pay, but also accomplished much for the cause of motion picture writing. The war started against fake schools now is well-known history. Russell E. Smith, for the League, made a thorough investigation of schools throughout the country and through *The Script*, attacked the hundreds of fake scenario institutions, driving most of the offenders from the advertising columns of magazines and other publications and, in several instances, forcing rank offenders out of business.

The League also has backed up the Willis bill in favor of copyright for photoplays and has pledges from some of the most efficient Congressmen and Senators favoring the needed law.

Since the organization all complaints of members regarding unfair treatment in the matter of scripts have been settled satisfactory to the complainants.

Secretary Hettie Gray Baker, in her annual report, stated that writers from many foreign countries had also joined the big American membership. During the meeting a resolution, introduced by Clifford Howard, was passed unanimously, favoring the fullest credit to photoplay authors on the screen, in advertising, in adaptations and in published stories of screen plays. The League also went on record as urging more prompt decisions upon submitted scenarios and payments therefor in case of acceptance.

The re-election of President Frank E. Woods was received with greatest enthusiasm. "Spectator's" wisdom in League affairs during the year being fully appreciated. A hearty vote of thanks was tendered W. M. Ritchey for his able editorship of *The Script*, which he has put to press each month at a personal sacrifice.

The new Board of Control, consisting of President Woods, Secretary Hettie Gray Baker, Treasurer Richard Willis, D. W. Griffith, Mary O'Connor, and W. E. Wing, will meet soon to appoint the new editor and other officials who will have the destinies of the P. A. L. publication in their care during the coming year.

NEWSY NOTES

"A Wild Goose Chase" has been chosen as the play in which Ina Claire will make her screen debut with the Lasky Company.

Jesse Lasky wishes to deny that Edith Wynne Matthison has entered into contract with any other company for picture work.

The price scale at the Astor Theater during the run of "The Eternal City" will be twenty-five and fifty cents, with a few seats at $1.

Ben Goetz has resigned his position as general manager of the Crystal Film Company. He expects to announce his plans after a short vacation.

The J. & M. Film Company will shortly start producing comedies of one-reel length at the Centaur studios, Bayonne, N. J. It was here that the Mina comedies were first produced.

B. A. Rolfe, releasing through the Metro Pictures Corporation, has signed contracts for the rights to "The Bridge," on which production will start in May, with a star yet to be chosen.

Edward L. Simons, one of the Lubin officials, made the principal address at the recent meeting of the Baltimore Consolidated section of the National Electric Light Association. His subject was, "The Making of Modern Motion Pictures."

WM. CHRISTY CABANNE

Reliance and Majestic Features

"The Sisters," "The Great Leap," "The Three Brothers," "The Lost House," By Richard Harding Davis.

COMING: "Enoch Arden," after Lord Tennyson's poem; "The Absentee," by Frank E. Woods and W. C. Cabanne, featuring Robert Edeson.

IN PREPARATION: "The Failure," by W. C. Cabanne, featuring John Emerson.

WEBSTER CULLISON

FEATURES IDEAL AMERICAN ECLAIR — DIRECTOR IN-CHIEF — ECLAIR FILM CO. 4 Stock Companies Studios—Los Angeles

LUCIE K. VILLA, Producer

WALTER EDWIN

DIRECTOR

Frank H Crane

Director — Peerless Features

WALLACE C. CLIFTON

Photoplay Author

SELIG POLYSCOPE CO., LOS ANGELES, CAL.

GOSSIP OF THE STUDIOS

WILLIAM RUSSELL'S habit of greeting Jack Richardson with a vigorous slap on the back by way of welcome is apt to lead to trouble according to their fellow members of the American Company's Santa Barbara forces. 'Tis said that Richardson, who usually plays the role of a villain on the screen, is planning to secrete a stick of dynamite in his back in preparation for the next slap. Russell is a member of the American's feature company.

RICHARD RIDGELY, Edison director, is at work on "The Wrong Woman," a three-part feature that will have Mabel Trunnelle in the leading role. Director Ridgely's recent productions have been meeting with considerable praise.

LEE MORRIS, Selig's elongated comedian, is rather downcast. They shaved his hair in order to put him "in character" for his role in "The Chronicles of Bloom Center," and now he has to hide until he loses the convict make-up.

HAYWARD MACK, formerly connected with the Biograph and Imp companies, is assisting Director William Jefferson producing World Comedy-Star pictures.

EDISON DIRECTOR Charles Brabin has received word that his cousin, Rifleman A. E. Brabin, of the Fifth Liverpools, has been killed at the front. This is the second cousin that Director Brabin has lost in the war.

PRISCILLA DEAN is one of the latest legitimate actresses to join the ranks of the World Comedy-Stars.

BERT STARKEY will be seen in the role of "Porky" McCoy in the World Film's production of "The Boss," featuring Holbrook Blinn. When with Eclair, Starkey was one of the most popular comedians on the screen, but since joining World Film he has achieved greater success as a portrayer of character roles in feature dramas.

JESSIE STEVENS, of the Edison forces, comes by her motherliness in a most natural way. She happens to be a grandmother, and the proudest kind of a mother of an eighteen-year-old college boy.

MARIAN WARNER is having her first introduction to the Selig wild animals in the filming of "The Lion's Mate." Tom Santschi is directing the picture, and is appearing, together with William Stowell and Lafe McKee.

SALLY CRUTE, who with other Edison players, was the guest of honor at the recent ball given by the Friars Club at Springfield, Mass., carried off a huge souvenir in a large cake which she won in the cakewalk contest in which twelve couples entered. Sally also led the grand march at that affair.

GLADYS HULETTE is rounding out a long engagement with the Edison Company, with whose playing forces she has been associated for several years. Miss Hulette, who has both beauty and personality, has also been successful as an author of scenarios. Miss Hulette won some distinction on the regular stage as a child actress, having amongst other engagements, played a leading part in "The Blue Bird" at the New Theater.

CHARLES ARTHUR injected so much realism into a scene for "Wormwood," in which he struggles with Jack Sainpolis, that he strained the tendons in his right leg and work on the production has been postponed for several days. Charles Arthur is well known in motion pictures, having played leads for Thanhouser for several years before going to Lubin, with which company he remained two years. On the legitimate stage he has appeared with Arnold Daly under Frohman management, and also with Lillian Russell in "Wildfire."

CHARLES DALTON has been engaged to play with Marion Leonard in her production of "Mrs. Dane's Defense," which Stanner E. V. Taylor is directing. This will be Mr. Dalton's first appearance on the screen, though he is well known on the stage.

DOLLY LARKIN, who, with her husband, George Larkin, was featured in "The Trey o' Hearts" series, is now working with the Ideal Company at Hollywood, releasing through the United Film Service.

THE FOLLOWING comes from Santa Barbara. We'll give it to you word for word, even down to the last fatal word, and shoot when you will: "Because he thought that George Field's petrol buggy was a huge varmint charging down upon him, Alladin Emery heaved a large rock at it and Roy Fagin, who happened to be in the path of the missile, sustained a severe scalp wound. 'I just thought that the gol darn thing was one of them prehistoric monsters that lived before the Indians,' Emery explained. 'I never seen one of them before, and I was so confounded scart that I lammed a rock right at the pesky thing.' Emery was so emphatic in relating the motives that actuated him, that he was released unharmed.

ELABORATE SET FOR KALEM'S "MYSTERIES OF THE GRAND HOTEL."
Designed by Arthur Siedle, of the Metropolitan Opera Forces.

Field is an actor connected with the American Film Manufacturing Company and drives a *Ford*."

THE SMALLWOOD FILM COMPANY, which includes the Grandin Company, featuring Ethel Grandin as its leading lady, has moved its studios from Yonkers to Cliffside, N. J., near Fort Lee. Ruth Blair is appearing in the leads for the Smallwood Company. Ray Smallwood is director, O. S. Lee, business-manager, and A. R. Mariner, technical expert. Releases are made on the United programme.

ETHEL HALLOR, whose appearances in leading roles for the Ramo Company will be remembered, has an important part in the productions of the Bramall Players at the Bramall Playhouse, New York city.

THESE ARE busy days at the Lubin Western studio at Los Angeles. Two big features are being prepared and plans for another are under way.

WILLIAM MCDONALD, who has been with the Keystone Players for the past eight months, has been engaged by President S. S. Hutchinson, of the American Film Manufacturing Company, and assigned a part in the production of the coming four-reel American Distinctive Creation, "The Secretary of Frivolous Affairs."

KATHLYN WILLIAMS, the Selig star, who recently returned from Panama, where scenes for the forthcoming Selig Spectacular Special, "The Ne'er Do Well," were staged, is building a beautiful home on Bryan Street, just off Sunset Avenue, Los Angeles.

JACK HOLT, a newcomer from the "legit," is a recent acquisition to the Lubin Western forces.

NATIONAL SERVICE AT WORK

The National Film Service is at work on one-reel comedies at their new studio at 237 Lafayette Street, New York city. Harry Neville is general producing director, and R. A. Roberts, formerly with Charles Frohman, is active in the organization. "High Art" is the first production, from the pen of Eustace Hale Hall.

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Action Certainly Does Speak Louder Than Words — The Saying Is Particularly Trite to Filmland — Action Is The Key Word With The House of Selig — The "Diamond S" Pictureplays Must Have Strong Plots and Plenty of Action — Mr. Exhibitor, Are *You* Getting Action at *Your* Theatre? — If Not, Permit Selig Activity To Benefit You — Logical Action Will Be Found in Every Single One of the Following Releases —

"The Reaping," A Selig Special In Two Reels, Released Monday, May 3

A Drama of true heart-interest, "The Reaping," possesses an unusual plot, clear-cut photography, lovely backgrounds, and the story is carried to a logical and absorbing conclusion by an all-star cast of players. Climax follows climax in two reels crowded with pathos and thrills. *Book it!*

Four Other Selig Pictureplays Guaranteed To Get You The Money!

An Arizona Wooing — Selig Western Drama in one reel featuring Tom Mix — Released Tuesday, May 4.

Her Career — Selig drama in one reel and carrying a very strong plot. Released Wednesday May 5.

The Strategist — Selig comedy in one reel and crowded with gales of giggles — Released Friday, May 7.

Selig Jungle-Zoo Wild Animal Pictureplay certain to prove popular. Released Saturday, May 8.

World's News Flashes In News-Pictorial Every Monday and Thursday

— ARTISTIC POSTERS FOR ALL RELEASES —

THE SELIG POLYSCOPE CO.
CHICAGO

"The Dependable Service"

Mabel Trunnelle and Augustus Phillips
in the
Tense 3-Act Feature, "WITH BRIDGES BURNED"
Released in *regular* service,— Friday, May 7th

"With Bridges Burned" is a telling revival of a most successful Edison film. Mabel Trunnelle, ever the finished, sympathetic player, plays the same part she did in the old film, and her impersonation of the courageous little unselfish wife, parting on her wedding day, has instant and universal appeal to the heart of the world. Augustus Phillips plays the difficult role of the young husband who stakes his wife's savings and his future on winning out against time and a combination of grafters. He gives the screen some of its tensest scenes—and most sympathetic.

"With Bridges Burned" *is* a feature, full of the finest impulses and worthiest motives that can actuate a man. It thrills with the intensity of devoted wife and husband, stricken in fortune, separated and doing deeds as desperate in self denial as any physical daring. To see so fine—so worthy a picture is to feel that the world is a better place than we thought.

"With Bridges Burned" is typical of the Edison policy of features in *"strength, not length."*

"A Sad Dog Story"—a dog story, featuring Herbert Prior. Released Saturday, May 8th—1000 feet.

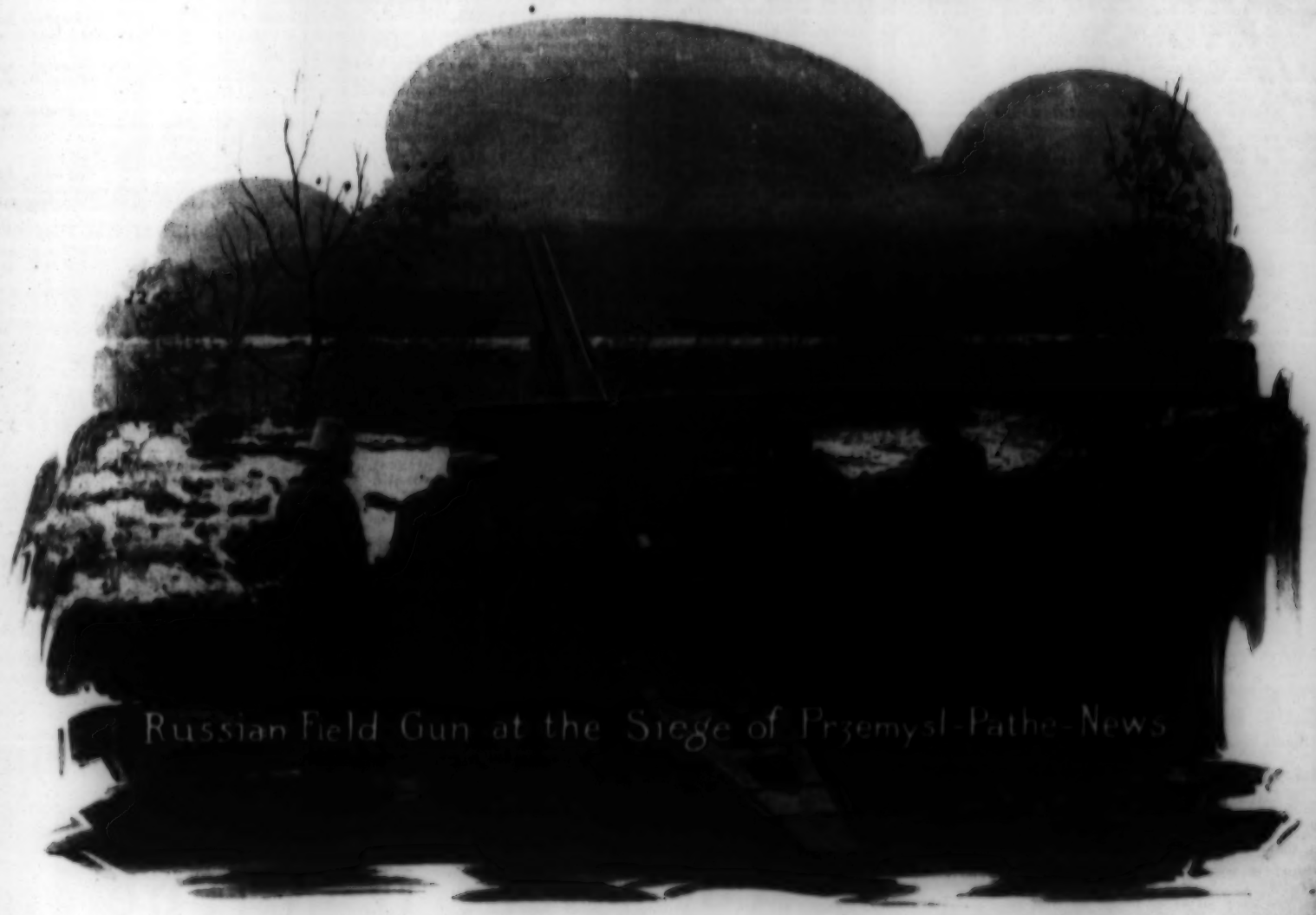
"Cartoons in the Kitchen"—animated cartoons by Raoul Barre. Released Tuesday, May 4th—1000 feet.

"Jack Kennard, Coward," prize winner of the College Contest. Released Wednesday, May 5th—1000 feet.

THOMAS A. EDISON, 267 Lakeside Avenue, Orange, N. J.

THE PATHÉ NEWS

"THE ONE INDISPENSABLE FILM"



The Pathé special correspondent Ercole, with the Russian army before Przemysl, was recently wounded while getting pictures for you, Mr. Exhibitor, to show. He stuck to his task and was decorated by the Imperial Government for his bravery. His pictures of the siege are the first and only ones to be shown in this country.

THE PATHÉ NEWS LEADS!

THE PATHÉ EXCHANGE, INC., Executive Offices

25 West 45th Street, New York City

REVIEWS OF LICENSED FILMS

An Innocent Thief (Edison, April 19).—In this single reel drama, featuring Bessie Learn and Augustus Phillips, Olive Harms has written a variation of the country girl coming to the city story, and successfully contrasts two types of feminine character, one natural, naive, and warm-hearted, and the other cold, cruel, and selfish. The country girl obtains a position as waitress in a wealthy family, in which the other girl, the fiancee of the young man of the house, is visiting. The story then shows the difference in the two types of girls with the result that in the end the miss from the country innocently wins the love of the man. Directed by Ashley Miller. E.

Martha's Romeo (Edison, April 20).—A comedy by Henry Beldon, featuring Wadsworth and Housman and Jessie Stevens. Martha, an enormously fat unattractive girl, exceedingly unpopular, writes herself a letter, saying that she has fallen heir to $10,000, with the result that every man in the boarding-house immediately commences to violently woo her with ludicrous results. An actor finally wins her by dressing up as Romeo, only to find that her supposed wealth is a myth. Staged under the direction of Charles Ranson. E.

The Sister's Solace (Biograph, March 29).—If the truth must be known, there is no possible excuse for showing a picture such as this. An incurable hypochondriac might be suspected of giving vent to such thoughts, and if they are necessary, why need a reputable film company perpetuate the morbid fancy. How does this sound? A sister is stricken on her wedding day. Her twin comes home from school into the house of mourning. The twin now feels compassion for the bereaved-to-have-been, and dressing in her dead sister's wedding finery, resolves to pursue the course of his grieving. It does that, driving him completely out of his mind, so that she has to nurse him out of his brain malady. Recovered, he is seen as a convalescent, and the usual film would at least show the couple embracing as a sign that happy days were in store, but this is not the case here, as the bright sight of a little visible joy would not be to this director's needs. E.

Mr. Jarr Takes a Night Off (Vitagraph, April 5).—Good character parts once more distinguish a continuation of the Jarr series in spirit and execution. A medley of events, all more or less humorous, constitute the wherewithal of the composition. Mr. Jarr goes to a ball, his wife follows, and in a general mix-up which follows, his wife leads him home. The individual character parts, however, will help cover up the plot paucity. F.

Monkey Business (Lubin, March 30).—To the comedy aspects of Joseph Kaufman and Ethel Clayton add one small monkey, and the result is the same as serving a dessert-drained photoplay house, for in each instance it is quite sufficient to improve the atmosphere for the time being. Moreover, the monkey should have been the happiest of creatures, for they fed it through almost every scene. The simian pet was shown in a number of closeup views, quite a docile and well-behaved camera player. He gets out of his basket, however, in transportation, and little Shirley takes his place. The crate delivered, the recipient, the explorer's brother-in-law, loses faith because the African traveler had written that he "shot its mother." Mr. Monk, meanwhile, has invaded a lady's bathroom, and to such limits of propriety, has a Board of Censors accustomed us that the poor lady is bathing actually wore a dear little dress, a sort of bathtub effect. The policeman enters, captures the monkey, and all troubles are settled in an all-together scene at court. The comedy was well put on, and, though the action was a trifle slow, it provided good fun and was well out of the rut. F.

Hearst-Selig News Pictorial, No. 44 (March 29).—Girl parachutes 2,400 feet at the Prince. Fair from an army biplane; a statue is molded of letters addressed to "Kris Kringle" in last Christmas; the Columbia University baseball squad engaged in spring practice; Oldfield wins the Venice, Cal., auto endurance test; Sicilians honoring a saint in a nearly street procession; the latest in Zeelia dress creations; Hotel de Glak starts its own bread line for "newsies" out of work; a Portuguese army leaves to defend its West African possessions; the German Red Cross cares for the Russian wounded; and a Canadian regiment leaves for England. An interesting issue, well proportioned. F.

Patsy Bolivar, No. 14—Patsy Married and Settled (Lubin, March 26).—This series never had central interest, and adds to this fact that the present—the last of the series—has no individual interest that it is last and least of all, and it will be readily understood that as a film it is practically negligible. If all married life were as uneventful as this one-reeler presents it, it would be the strongest—yet indictment against matrimony. Patsy is shown as a married man with twins, forgiving his former evil genius, and watching loads of fruit produce, he is now a gentleman farmer, rolling by. Then he is seen nursing the twins, and being sent for a doctor, and the last scene has twins added to his family of young ones. It is almost inconceivable that such a lack of action should constitute a film plot. It would seem that the spring ingenuity which wound up this fourteen week timepiece had been very much run down at the end. F.

They Loved Him So (Vitagraph, April 9).—What humorous tendencies this picture has are chiefly concerned with Jay Dwiggins, who is given a job, by the old maid as model for her sculpting. Flora Finch is this sculptress, while Kate Price takes the part of the model's wife. His make-up as Samson is Director William's most original contribution, and, by its exaggeration will afford some measure of mirth. Charles E. Rinse is the author. F.

A Fortune Hunter (Vitagraph, March 31).—A young scenario aspirant receives many setbacks in the big city and turns on the gas, but the quarter's worth has given out, and he is still alive when he receives notice to go to work as advertising man for a get-rich-quick concern. The concern is raided, and he goes home to receive a legacy, which turns out to be many shares of the worthless stock he helped through his publicity ability to sell. James Morrison is the youth, Theodore Marston his director. The coincidence of fact will win at least one laugh, while fun with the gas meter is good for some more. F.

Ashes of Gold (Selig, March 31).—Simple but effective is this bit of artistic symbolism in which a busy shoe manufacturer is drawed away by his doctor for a complete rest. A fisherman's daughter proves to be of the clay that will make business forevermore of secondary importance. The dissolving of gold to ashes, his second nature revealed by double exposure, which was his true mercenary self, and finally the flute playing by which the girl plays to the birds, and lastly to the man, are among the most striking moments. Gilson Willets is the author, with Guy Oliver and Stella Razeto in the leading parts. E.

Aunt Mary (Selig, April 7).—This single reel melodramatic detective story is well worked out, the sharp eyes of Aunt Mary, the elderly heroine, in noticing two different kinds of typewriting in the same letter serving as the means of detecting the thief, who made way with her savings. A simple little love story is introduced, which adds interest to the picture. E.

The Brooding Heart (Biograph, April 10).—Isabel Rea does some very pleasing work in this one-reel drama, which has as its theme the brooding sorrow of a mother over the loss of her only child. The husband, in order to assuage her grief, adopts a poor unfortunate little newsgirl without letting his wife know about it. She accidentally discovers the bill for the child's clothing, and, thinking her husband is paying attention to another woman, is driven almost crazy with grief. Returning home to obtain her dead child's playthings, she discovers the adopted child, who immediately wins her affection, and in the happiness of the living forgets the loss of the dead. E.

Man Overboard (Selig, April 9).—While more or less absurd, this one-reel comedy is funny. An irate parent objects to the engagement of his daughter, and, while they are all traveling on a steamboat, the mother, who favors the young man, dresses up a dummy in imitation of her husband. The young man, thinking it is the father, jumps overboard and makes a gallant rescue, and forever silences the father's objections. E.

Ham's Easy Mate (Kalem, May 4).—Lloyd V. Hamilton and Bud Duncan have some exciting and amusing adventures in this one-reel comedy that is not of its laughs by means of bad manners and ill breeding. Ham is starved to death and, seeing some wealthy women approaching, grabs a crust out of the gutter and pretends to gnaw it. Bud passes the hat and sets it filled with money. He then disappears and becomes interested in a crap game. Two philanthropic women take Ham home with them, where he is wined and dined and given a general good time. But all good things must end; Bud is arrested for gambling, and Ham meets a like fate for assaulting a baker boy, and the picture closes with them both in the same cell in the police station. E.

The Hen Coop Trap (Kalem, May 1).—An episode in the "Hazards of Helen," railroad series, which supplies plenty of excitement for lovers of exciting thrills. One of the engineers in the railroad power house has invented a new brake, which he installs on an old box car for a test. One of the other employees in the power house is caught stealing fittings and selling them to the junk man. He escapes and conceals himself in the box car with the new brake attachment. The car is taken out on the road and turned loose at the top of a steep grade. The brake fails to work and there is danger of a collision with the up-train. A portable telephone outfit is brought into use and communication is established with Helen, the telegraph operator at Long Point, who is successful in throwing a switch in time, and the runaway car is side-tracked and tumbles down a high embankment with the thief inside. For some reason the car catches fire and Helen has a most strenuous job effecting the rescue of the thief, but is successful in saving him from being roasted alive. E.

The Bouquet (Essanay, April 15).—Every so often the "silliest yet" happens, such as this; "Swedie"—Wallace Beery—picks some nettle and mixes it with a bouquet of flowers on the dining-room table. As the occasion happens to be a party, the entire company soon is itching, and continues to itch during the rest of the offering. Too much of a muchness, even granting that anything at all is acceptable, precludes this in any way making good with audiences of intelligence. F.

The Test of Sincerity (Biograph, April 15).—In putting the girl to the test as to her real love for him, the man subjects his audience to a still greater test of good nature and credulity. We see him first lightly jilted by a girl and having recourse to a hut and wood chopping. In this guise, bearded, he meets another girl, whom he learns to love. To put her to the test, he shaves his face and, as the heartless unknown, he tries to make love to her. Unsuccessful he knows that she is true. Of course, if she had been your girl she might have recognized you, but being only a screen character she would hardly recognize the man she planned to marry. Otherwise, it is an averagely produced Biograph drama. F.

Iole, the Christian (Selig, April 14).—The stately movements, the imperious ways and certainly the magnificent marble and horticultural exteriors make this in certain parts an exceptional drama of the old Roman days. The attempted changing of mistresses by old King Midas is the result of his meeting a beautiful young Christian girl. The young gladiator also meets her, and in the end proves a better man than the king, who, by the way, does much of his "dirty work"—such as killing—himself. The atmosphere, as supplied by costumes and the above attributes is correct, the offering going back without a noticeable anachronism. F.

The Strength of Samson (Selig, April 16).—A messenger enters against a drab drop. He opens a weekly of lurid pictures by the above caption, and immediately as he immerses in its sanguine and exciting depths, the figures on the cover come to life. The story these characters lead is wildly extravagant, of course, and includes, one may be sure, a love story. The gist of this weekly hero's prowess is that he is tremendously strong, where the girl is to be impressed, while immediately after the girl and he have moved from the field an extra man comes on and shows the trick by which he seems so strong. One gets the idea that the writer is teasing his audience. At the same time the offering is good for several laughs. F.

The Accusing Pen (Lubin, April 16).—W. M. Ritchey is the author of a rather trite "Western." The girl's father refuses her to a "two-by-four" rancher. Then he is killed scribbling a note with the murderer's name. The audience, which knows the man is the Mexican foreman, also has seen him tear the confession away from the dead man's hand. The girl's friend is accused because of a torn piece of the note found in the dead man's hand, but the girl herself finds the other piece of the note which sets wrong right. F.

He Couldn't Explain (Lubin, April 16).—A split-reel comedy, written by E. W. Sargent, based upon the old theme of a man whose wife has gone to the country, inviting some friends around to celebrate. An original turn is given to it, however, by the friends not being able to come, and the note of invitation being found by an attractive woman thief, who uses it as a means to further her escape when she is caught robbing the house by the wife who had missed her train. On the same reel with Clothes Count. E.

VITAGRAPH

"THE TAMING OF RITA"—Comedy — Monday, April 19
As wild as a March hare, she meets her match. Her demure sister is still waiting for her's. MARGARET GIBSON and all star cast.

"THE CLOSING OF THE CIRCUIT"—Two-Part Drama — Tuesday, April 20
In his blindness he pictures the girl of his dreams as a saint. In the midst of a fiery flash and a terrible storm, his eyes are opened and he looks upon her as an angel. PAUL KELLY, MARY MAURICE, NED FINLEY, FRANK CURRIER and selected company.

"THE GUTTERSNIPE"—Comedy-Drama — Wednesday, April 21
Her gratitude is displayed in peculiar ways. It leads to the recovery of a hidden treasure and the happiness of all. LILLIAN WALKER and all star cast.

"SONNY JIM AND THE VALENTINE"—Comedy-Drama — Thursday, April 22
When you see it you will be just as glad as the girl who got it. It leads to a surprise and much unexpected happiness. BOBBY CONNELLY as Sonny Jim.

"WHOSE HUSBAND?"—Comedy — Friday, April 23
An imposter tries to impersonate the dead. He fails in his purpose but succeeds in bringing about a happy result. FLORA FINCH, KATE PRICE and JAY DWIGGINS.

"PAWNS OF MARS"—Three-Part Drama — B'way Star Feature — Saturday, April 24
The God of War is no respecter of persons. It strikes vanquished and victor alike, and the just suffer with the unjust. DOROTHY KELLY, JAMES MORRISON, CHARLES KENT and other favorites.

SIX A WEEK, INCLUDING A THREE-PART BROADWAY STAR FEATURE

"BOOBLEY'S BABY"—Comedy — MONDAY, APR. 26
"THE LADY OF THE LIGHTHOUSE"—Three-Part Drama — Broadway Star Feature — TUESDAY, APR. 27
"THE BOARDING HOUSE FEUD"—Comedy — WEDNESDAY, APR. 28
"STRICTLY NEUTRAL"—Comedy — THURSDAY, APR. 29
"THE SORT-OF-GIRL-WHO-CAME-FROM-HEAVEN"—Comedy — FRIDAY, APR. 30
"A PILLAR OF FLAME"—Two-Part Drama — SATURDAY, MAY 1

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CAPTAIN ALVAREZ	4 Parts	THE LOCKED DOOR	3 Parts
SHADOWS OF THE PAST	3 Parts	SYLVIA GRAY	4 Parts
MR. BINGLES' MELODRAMA	3 Parts	THE LITTLE ANGEL OF CANYON CREEK	3 Parts
MY OFFICIAL WIFE	3 Parts		
UNCLE BILL	3 Parts	THE MAN BEHIND	3 Parts
THE TAINTED WORLD	3 Parts	THE DOOR	4 Parts
A FLORIDA ENCHANTMENT	3 Parts	C. O. D. From the Play	4 Parts
413	3 Parts		

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Mr. Arden's Successful Drama with Edwin Arden and Romaine Fielding. Direction—Romaine Fielding

WEEK OF APRIL 19
Vitagraph's "THE JUGGERNAUT" 5 Parts
The Colossal Railroad Wreck Sensation with Earle Williams and Anita Stewart. Direction—Ralph Ince.

WEEK OF APRIL 26
Essanay's "GRAUSTARK" 6 Parts
By George Barr McCutcheon with Francis X. Bushman and Beverly Bayne.

WEEK OF MAY 3
Selig's "THE CARPET FROM BAGDAD" 5 Parts
From Harold MacGrath's Novel, a Tale of the Orient with Kathlyn Williams, Charles Clary and Wheeler Oakman.

WEEK OF MAY 10
Lubin's "THE COLLEGE WIDOW"
George Ade's Most Successful Comedy with Ethel Clayton and George Soule Spencer. Direction—Barry O'Neil.

WEEK OF MAY 17
Vitagraph's "THE ISLAND OF REGENERATION" 6 Parts
Cyrus Townsend Brady's Masterpiece of Unique Romance with Edith Storey and Antonio Moreno. Direction—Harry Davenport.

WEEK OF MAY 24
Essanay's "THE SLIM PRINCESS" 4 Parts
By George Ade with Francis X. Bushman and Ruth Stonehouse.

WEEK OF MAY 31
Selig's "THE ROSARY" 5 Parts
Edward E. Rose's soul-stirring, intense drama with Kathlyn Williams and her supporting company.

WEEK OF JUNE 7
Lubin's "THE SPORTING DUCHESS" 6 Parts
Cecil Raleigh's Successful Comedy Drama with Rose Coghlan and Ethel Clayton, supported by George Soule Spencer. Direction Barry O'Neil.

WEEK OF JUNE 14
Vitagraph's "THE SINS OF THE MOTHERS" 5 Parts
The Powerful $1,000 VITAGRAPH-EVENING SUN Prize Contest Scenario Winner. With Earle Williams and Anita Stewart. Direction—Ralph Ince.

WEEK OF JUNE 21
Essanay's "THE CRIMSON WING" 6 Parts
By H. C. Chatfield-Taylor with E. H. Calvert, Beverly Bayne and Ruth Stonehouse.

WEEK OF JUNE 28
Selig's "MILLIONAIRE BABY" 5 Parts
From Anna Katherine Green's Fascinating Mystery Story with Harry Mestayer and John Charles.

WEEK OF JULY 5
Lubin's "THE VALLEY OF LOST HOPE" 6 Parts
By Shannon Fife. With Romaine Fielding. Direction—Romaine Fielding. ELABORATE—SENSATIONAL—SPECTACULAR—DRAMA.

WEEK OF JULY 12
Vitagraph's "CROOKY SCRUGGS" 5 Parts
The Comedy of Innumerable Laughs by Paul West, with Frank Daniels. Direction—C. J. Williams.

WEEK OF JULY 19
Essanay's "THE WHITE SISTER" 5 Parts
with Viola Allen, the world famous actress in her greatest success.

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Selig's "A TEXAS STEER" 5 Parts
Charles Hoyt's greatest American Comedy in which Tyrone Power, the distinguished actor, assumes the leading role of "Maverick Brander."

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INDEPENDENT FILMS

Wiesbaden, a Famous German Health Resort (Pathe).—A beautifully tinted scenic picture showing various views of this well-known health resort, including the railroad station, the beautiful Hotel Nassau, the palace, the Kurhaus, and the Kurhaus gardens. E.

Pathe News, No. 27.—Interesting events of current interest including the testing of a new armored aeroplane for the Russian Government; casting of the replica of the Liberty Bell for the entry vities at Troy, N. Y.; eight-year-old Winifred Stoner who can speak eight languages; clearing land at Larchmont, N. Y., for the new Metropolitan Golf Club; fire in an East Side factory New York city; review of Australian troops in England; recruits of the signal corps of the British army learning wig wagging; French officer being decorated with the Cross of the Legion of Honor; Australian troops in Egypt guarding the Suez Canal, and a cartoon by Bray. E.

Just Nuts (Pathe).—An exaggerated slapstick comedy that the title fully describes. It is neither funny nor original, and has little about it to recommend it in any way. The incidents are exceedingly disconnected, and are not in themselves funny. E.

Pathe News, No. 26.—Interesting news events of the week including the laying of the corner-stone for the national headquarters of the American Red Cross at Washington; opening of the bicycle racing season at the Velodrome in Newark, N. J.; Vice-President Marshall at the Panama-Pacific Exposition; a greenhouse full of Easter lilies at Bayridge, Brooklyn; a fourteen-inch gun for use at the Panama Canal being tested at Sandy Hook; war ruins in France; harvest practice by the recruits in England; a periscope for use in the trenches; review of the Royal Fusiliers in London; and a cartoon by Fischer. E.

The Ant Eater of South America (Pathe).—An exceedingly interesting animal picture showing the peculiar features of this remarkable little beast indigent to the southern half of the American continent. On the same reel with He Takes Wolf at Parties. E.

He Takes Wolf at Parties (Pathe).—A split-reel comedy in which two alleged comedians who depend mostly on bad manners and ill-breeding for their comedy features succeed in discovering a bevel chief at a fashionable social gathering. On the same reel with The Ant Eater of South America. E.

Toledo—Spain (Pathe).—A beautiful scenic picture showing extensive views of this very old Spanish city, with some of the wonderful examples of architecture built at the time of the Moorish conquest. On the same reel with Bridge Building and Railroad Track Laying by the French Army. E.

Bridge Building and Railroad Track Laying by the French Army (Pathe).—A short bit of film showing the work of the army pioneers and sappers in bridge building and track laying. E.

Pathe News, No. 28.—Interesting and well-photographed news events of current interest, including Civil Service applicants for positions of policemen and firemen going through gymnastic exercises; new railway mail transfer tested that is so delicate that a train moving at express speed can pick up eggs without breaking; United States Fruit Company steamer *Heredia* after a collision in the Gulf of Mexico; two lion cubs only one day old; the annual Easter egg rolling contest on the lawn of the White House at Washington; girl farmers of a Wisconsin high school building a fence; the mammoth parade of the Republican party just before the recent election in Chicago; the Easter parade on Fifth Avenue, New York city, and the parade on the boardwalk at Atlantic City; two ocean-going barges ashore on the Massachusetts coast; road race in a snowstorm at Cambridge, Mass., captured any takes to all in France; Russian field gun in action in the Carpathians; Australian troops in Egypt. E.

Seville (Pathe).—An exceedingly beautiful well-photographed series of views showing this ancient city of Spain, which was founded long before the Moorish conquest, and was at one time capital of the ancient kingdom of Arragon before it was joined to Castile in the time of Ferdinand and Isabella. On the same reel with Tests of Strength in the French Army. E.

Tests of Strength in the French Army (Pathe).—An interesting picture showing the strenuous gymnastic feats which recruits in the French army are made to perform as a part of their training as a soldier. On the same reel with Seville. E.

Police Dog, No. 4 (Pathe).—An exceedingly funny animated cartoon by Bray, in which a police dog makes a mistake and allows a member of the Black Hand to successfully blow up a building. The actions of the dog are most ludicrous. On the same reel with Storm and Calm on the Coast of Sicily. E.

Storm and Calm on the Coast of Sicily (Pathe).—A wonderfully beautiful scenic picture showing a severe storm at sea with mighty waves breaking on the rock bound coast, and followed by some moonlight effects showing the sea in all its beauty. On the same reel with Police Dog, No. 4. E.

Max on the Briny (Pathe).—An exceedingly funny comedy written and acted by Max Linder, showing the extremely ludicrous adventures of an intoxicated man aboard a yacht. It is burlesque comedy of the lowest order, but absolutely clean and without the slightest trace of vulgarity. Laughable from start to finish. E.

SEND COMPANY ON TRIP

Director Harry Pollard has taken one of the American Feature Companies, including Margarita Fisher, Lucille Ward, Joseph Singleton, Joseph Harris, Carlton Griffin, the company's new juvenile lead, Edward Langley, scenic director, James Douglass, assistant director, and two cameramen to Los Angeles, where they will secure theater interior and street scenes for "The Girl From His Town," a coming "American Distinctive Creation," from the novel of the same title by Marie Von Vorst, published by Bobbs-Merrill Company. Fred Gamble, who has been transferred from the "Beauty" Company to a part in Mr. Pollard's productions, together with William Carroll, are expected to join the company which will remain away for a week or so.

Great improvement will be noted in forthcoming posters advertising Selig releases. The posters have been called works of art.

FRANK POWELL

Producer of: A Fool There Was — The Children of the Ghetto
Officer 666 — From the Valley of the Missing
In Preparation: Princess Romanoff — SCREEN CLUB

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REVIEWS OF FEATURE FILMS

"THE KEY TO THE MYSTERY"

A Four-Part Story Depicting the Adventures of an International Spy. Produced for the Picture Playhouse Film Company by the Pasquali Company at Turin, Italy.

Elsie Bainbridge ..... Princess Ruspoli
Leona Sheff ..... Anna Peterson
Harold Culbert ..... A. A. Capozzi
Teddy Bainbridge ..... William Bradley
James Elwood ..... Jack Anderson

The Princess Ruspoli and Anna Peterson are actresses. We might also add that they are both beautiful women, and it is these two facts, extreme excellence of histrionic ability coupled with female pulchriture, that lift what would otherwise be a mediocre story, with little or no originality, into what becomes a very pleasing and most interesting picture. We have long become familiar with the story of the international spy and the workings of the underground secret service. The plots are almost all entirely the same, the only variations being those of locale and personality, and it is the vivid, intense personality of the two leading actresses in this offering that forces one to forget the more or less obvious features of a timeworn plot and become interested, seemingly against the will, in the unfolding of the story.

That the picture from a technical standpoint is almost perfect does not impress one as unusual, as it seems the only possible and fitting frame for the extraordinary ability shown by the two women already mentioned. When one sees a beautiful painting one does not rave over the excellence of the frame, the interest is centered on the work of the artist, and the same is true of this picture. That the frame is good is commendable, but had it been poor the interest in the picture would still have been the same.

There is another feature about the picture that impresses one favorably, and that is that it has not been padded, and comprises only the action absolutely necessary to tell the story.

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The late Morgan Robertson left in the story which furnishes this scenario a fine heritage. He has conceived the story of a lad born blind and proceeded to bring him up in ignorance of his lack of one sense. This much is very instructive in the psychology of sense and takes up, so far as we know, a subject new to screenland, or at any rate goes deeper into it. He shows the lad being brought up by his father, who substitutes as well as he can a combination of the other four with quite a bit of cultivated intuition for the lack of sight. At the age of about eighteen he lives within the garden whose walls are his world and whose inmates are his entire human populace. Then, one day, the gate ajar, a girl enters.

The remainder takes you out to sea, the place where its author was most at home, not only in life but in literary endeavors as well. He pictures the wandering of the lad in search of the girl who has gone out of his life and his climbing aboard a sailing vessel. There he is made to work and suffers at the hands of the mariners who think he is shamming blindness. He is even made to climb far out on the swaying rigging. Finally lightning strikes the ship and Mr. Davenport has been put to a severe test, but weathered triumphantly in showing by picture and camera subterfuge a livid storm, a ship struck by lightning and burning, and a rescue of the blind boy by another schooner. There is no doubt that slowly occurring tragedies may be better "faked" for dramatic effect than being actually taken. So it is here.

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Philip James, a lawyer ..... H. Vincent
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She pictures well the changing disposition of the actress in love with the young lawyer and her age and womanly instinct of revenge may be imagined when the young man marries a woman well off monetarily, but otherwise apparently not very attractive. Out of pique she marries a man in love with her. Her baby dies, the other woman's thrives, and relentlessly she goes back to the stage. Here she again attracts the attention of the man who should have married her. Love notes and presents follow and with a sufficient collection in her possession she goes to the other man's wife. However, the sight of the happily playing child and the sad memory of her own little one sway her for the good. Quickly seizing a duster she plays the part of a new maid until the wife has left the room when she too takes her things and disappears.

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This episode just escapes the ban of the Board of Censorship, for it is largely taken up with a group of maidens in exceedingly diaphanous costume dancing before a man, termed in the picture a mystic, but who impresses one as a sensuous, licentious sybarite. There is some remarkably good diving from a high cliff and some very good photography from a scenic standpoint.

June, in escaping from the artist, is met by Gilbert Blye, who cannot resist her charms in her scanty costume. She escapes from him into the rowboat of a half wit and there follows a good fight in the water. June is rescued by one of the diaphanously clad maidens, who is some swimmer, by the way, and initiated into the order of dancing virgins. She is about to be made to dance without the aid of draperies or clothes when Ned appears, and after a fight rescues her, but at the last moment Gilbert Blye puts in an appearance and knocking Ned unconscious carries off the protesting bride, leaving Ned in the arms of one of the beautiful scantily clad maidens of the island, who is endeavoring to escape on a raft. The beautiful Bermuda scenery is used to advantage. F.

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BEATRIZ MICHELENA

in

"THE LILY OF POVERTY FLAT"

ADAPTED from Bret Harte's "Her Letter" and its two sequels "His Reply" and "Her Last Letter," "THE LILY OF POVERTY FLAT" mirrors with historical fidelity that epoch which California's inimitable author has immortalized in story and poem.

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It is the story of stirring events and big motives, whereby order was moulded out of chaos and an empire out of lawless abandon, but, running through, giving purpose to, and eventually overtopping all, is the one supreme motive—a woman's love for a man, against which difference in wealth, intrigue and every adversity are unable to prevail.

In "THE LILY OF POVERTY FLAT" Beatriz Michelena has a remarkably effective medium for the display of her acknowledged histrionic talents. She is the one actress who can place "The Lily" among the really greatest screen characterizations that this country has ever seen.

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REVIEWS OF FEATURE FILMS

A Woman's Revenge (Edison, April 16).—Whereas almost any feature producer would show the actual kidnapping and extract the last bit of excitement therefrom the Edison way of doing it gives the heartache it occasions to the parents and the woman who is in charge of the child taken. It is, in brief, the child appeal that softens the heart of the vengeful woman who has kidnapped the little one. Miriam Nesbitt is not only the central character but takes the entire product under her wing in an approved proprietary way that makes one feel that it is not complete when she is "off." She has two parts to play, middle-aged roles, and in the height of her artistic glory, softness and worldy cynicism allow for facial contrast. It only goes to prove once more that in the right part, which she here has, Miriam Nesbitt is not to be bettered. Aside from this, Director Langdon West has marshaled his forces well. Settings and exteriors as with camera work, contributed to the final good result. The desire for revenge is fostered in the woman against the man who married after he had deserted her for some time past. This is intimated at the first of the film and with it the determination comes to avenge herself. She steals his child, dresses as a nun and keeps the child in her room vainly trying to take the place of its mother. Matters have gone badly with the father, however, and he is able to promise only a ransom of one thousand, all he has. In her nun's dress the gradually melting woman is able to watch some of the mother's emotions and decides to give the daughter back. Complications have meanwhile resulted in which the rest of the gang is captured while trying to get the blackmail, and the mother reaches the edge of the Hudson Palisades for a fearful lean to the bottom. The supposed nun, who is on her way to restore the child prevents her. Later in her every-day clothes, both the child and mother fall to identify her at the earnest desire of the police.

The changed woman then steals the thousand dollars from her confederates and sends it as an anonymous contribution to an orphan's asylum. What her confederates will do to her, how the father of the child will take it, are among the questions that an aroused interest will have to decide for itself, as the play ends here. F.

The Grind (Rex-Universal, April 11).—The kind of grind meant is that enjoyed by girls who work. Three sisters live together in a manner that the good sets suggest as communal economy as well as sisterly companionship. The youngest works at a ribbon counter. This proves too much for her strength, and she is brought home, after a fainting spell, one day, and put to bed. This leaves the support of the flat upon the next sister, who is a stenographer, and the oldest. Thus the middle sister accepts her employer's advances and also a necklace. Then she cannot refuse a visit to his country home. The remaining sister is the "wise" one, being a chorus girl. A few of the usually acceptable incidents of the profession are shown, including a persistent stage-door Johnny. When word comes of the middle sister's predicament, the chorus girl grabs the nearest taxi, and rushes into a tense, if somewhat disagreeable situation, in taking the still nice but badly scared girl away from the drunken monster. Reel the third changes to melodrama. The oldest girl, discharged for being absent the time she went to rescue her sister, gets a job in a cheap restaurant. Here she helps to rescue her stage Johnny friend (who happens to be the son of the man who tried to tempt the middle sister) from the attentions of a trio of crooks toward his bank roll. Doped, she takes him to her own home, the father is called, and all is made right. It is a thoroughly enjoyable story, one somewhat out of the usual run, and yet satisfying every requisite of photoplay technique. Joseph De Grasse directed. Ida May Parke is the author. Besides Pauline Bush and Quresie and Helen Rosson, Lon Chaney, and Ray Gallagher save the film its distinction in matters of cast. E.

Saved by a Dream (Victor-Universal, April 12).—It is impossible not to admire this story for the way it is presented, as it is equally impossible not to recognize a similarity to an astounding number of other films. Brinsley Shaw, for the picture's being, is a silvery-haired father; Harry C. Myers, his son, and Rosemary Theby makes herself up as a very lascivious and intoxicating adventuress who runs a gambling house. Naturally the woman appeals to the youth when he meets her, and his socially equal choice is forgotten, much to his father's disquietude. Finally the father returns to give more money for the continuance of such an infatuation, and the son retires to his room to dream, and his illusionary adventures are sufficient to cure him for good. One cannot help, however, foreseeing what is to come. So it is that the dream, begun early, lets the cat out of the bag, and with it any suspense the offering might have had. The trio of actors are especially adapted to this drawing-room, dream suit. Oriental-mystic-parlor type of play, and in this we find it quite acceptable. The dream shows him urged by the woman to steal his father's money and his choking his own father. Later his committing suicide. F.

A Wild Irish Rose (Gold Seal, April 13).—Outside of being an Irish love story which contains its young master and a villainous village tradesman, both after the same girl, the effort of the producers has been to create as near an Irish atmosphere as some six or seven thousand miles separation of locality of inspiration and execution could possibly produce. Charles Giblin and his excellent cast, which includes Cleo Madison in the role of the cerise Irish maid, will be gratified to know that the result is "typically Irish." Thatched roofs, a collection of hogues built to add to the Universal collection of dwellings of the nations, and well-chosen exteriors other than these, save the well gotten up and working cast the proper credence in their ultimate success. Pure California sunshine seems to have been caught by the camera man. A Celtic lyric would be a more appropriate form than an Irish romance. Designing as a wild creature—picture the boyish girl playing pranks on her neighbors and suitors and selecting pretty woodland spots as background—she is finally cornered by a brook by her very persistent admirer, the tradesman. To her rescue comes the young master of the manor, who explains later, after he has quite won the girl's heart, that he cannot marry her, because of an insane wife who is still alive. Hearts easily won are seemingly as easily broken, for the girl mourns his defalcation in the matter of matrimony bitterly, her carryings on being a matter of local gossip. There follows another period of suit by the same man, which may furnish some amusement with her means of discouragement, but finally, because of a forged letter, she believes her love powerless and gives in. At the crucial moment in real Irish vein, the young master comes back to claim her, displacing the other man as the minister is about to pronounce the binding contract. The offering is not only prettily interesting, but is a notable contribution to a few infrequent films that have purported to portray the Irish village life. F.

Poisoned by Jealousy (Edison, April 30).—An exceedingly good drama of Italian life, written by Salvator Stano and Clement Easton, and featuring Harry Beaumont, Carlton King, and Bessie Learn. Whereas, there is no great amount of originality in the plot of this two-part picture, it is staged and acted in such a manner that it automatically becomes interesting. Two Italians are in love with the same girl, a cabaret singer, and as she can only marry one, an opportunity is afforded the other to do some nefarious plotting. The husband comes to America, which furnishes further opportunity to render inharmonious the tenor of love's sweet song, but in the end everything is straightened out, and the victim of the green-eyed monster disappears and leaves the two young lovers and their new baby in the arms of marital felicity and conjugality. Staged by Langdon West. E.

The Little Girl in the Attic (Lasmale, May 5).—Had the first occupied itself with picturing a little girl being sent to boarding school by her father enlisting in the Civil War, and the end of the reel bringing the news of his death. The interim is occupied in depicting some difficult scenes at the young girl's school—difficult because the girls are at an age that is particularly trying on young women, to imitate, but it is done here without trouble. The rest of the offering concerns the subsequent schooling of the young girl, relegated to an attic existence since the school principal was no longer receiving money for her maintenance, and obliged to work. Now, there enters a faithful darky servitor, who not only alleviates her hunger, but also succeeds at last in bringing the girl's proud grandfather, who disapproved of his son's marriage, to adopt the young girl. Pretty sentiment characterizes it, and as a character and incident study is a good two-reel example. The worst mistake is that a kitten carried by the girl throughout the picture does not grow up, a living witness to the bit of fiction that months pass after her father's death. Frank Lloyd directed, and Calder Johnson contributed the scenario. F.

Almost a King (Nestor, May 5).—Two reels of Nestor comedy, to judge by this offering, means no greater effort but twice the length. It was written and produced by Al. E. Christie, who dressed his company in royal costumes that should burlesque royalty. Not only in appearance, but he trained them to ridiculous their ways as well. Thus a delicatessen storekeeper from Brooklyn is found to be the direct descendant to the Kingdom of Limburg and the next in order to the crown, and is immediately summoned to his kingdom. The main difficulty at the court is competition between him and a traveling salesman, for the princess, and to end it his wife and children arrive and take him back to Brooklyn. F.

Rose Haggard Journeys On (Rex, May 6).—"My boy why did you do it," the mother's query after her son has been condemned to die before a full court room, causes that artistic dialogist to sit down and tell the why and wherefore. Then the story shifts back to farm days when his sister eloped with a politician, who soon after deserted her. Then her new beau proposed, and was later elected governor. The politician now came back to blackmail, and the brother, the narrator, of course, came to the rescue by killing the man who threatened to break on his sister's married happiness. Of course, he is then arrested and found guilty as described. The scene now shifts to the death house, where a final sadness is complete in his dying of some disease before his time, and only a few hours before the governor has signed a pardon, being apprised of the details by the young man's mother after he has told her the story which we have learned. The timing of these different parts, the stories within stories, are the only possibly new phases a well-worn subject receives. Ben Wilson played the lead and directed. F.

His Brother's Debt (American, April 5).—While the story is undeniably original so far as a new mixture of well-known materials can make it so, there does not seem to be any particular sympathy attracted for any one of its characters. Something is shown at fault with most of them. It may best be judged by its story, which relates the marrying of the brother because his brother who died had contracted a little personal debt to a certain girl. Then remorse and show love a stranger to the household, while the married man is competitive contraction to his former employer, whose daughter he jilted that he might settle his brother's debt. All bids are won by the parent company until the wife accidentally discovers that her husband's employee is giving away his employer's bids. So she double-crosses the parent of the jilted girl and her husband wins the bid. Finding out what his wife has done for him, love, as it does in fiction, comes to him at last, and the embrace. F.

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PHOTOPLAYWRIGHT—Lubin Company

Showing— "ROAD O' STRIFE" —a serial

REVIEWS OF FEATURE FILMS

"THE KEY TO THE MYSTERY"

A Four-Part Story Depicting the Adventures of an International Spy. Produced for the Picture Playhouse Film Company by the Pasquali Company at Turin, Italy.

Elsie Bainbridge ..... Princess Ruspoli
Leona Sheff ..... Anna Peterson
Harold Culbert ..... A. A. Capozzi
Teddy Bainbridge ..... William Bradley
James Elwood ..... Jack Anderson

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The Thirteenth Episode in the Runaway June Series Written by George Randolph Chester and Lillian Chester. Produced by the Reliance Motion Picture Corporation. Released on the Mutual Programme.

This episode just escapes the ban of the Board of Censorship, for it is largely taken up with a group of maidens in exceedingly diaphanous costume dancing before a man, termed in the picture a mystic, but who impresses one as a sensuous, licentious sybarite. There is some remarkably good diving from a high cliff and some very good photography from a scenic standpoint.

June, in escaping from the artist, is met by Gilbert Rive, who cannot resist her charms in her scanty costume. She escapes from him into the rowboat of a half wit and there follows a good fight in the water. June is rescued by one of the diaphanously clad maidens, who is some swimmer, by the way, and initiated into the order of dancing virgins. She is about to be made to dance without the aid of draperies or clothes when Ned appears, and after a fight rescues her, but at the last moment Gilbert Rive puts in an appearance and knocking Ned unconscious carries off the protesting bride, leaving Ned in the arms of one of the beautiful scantily clad maidens of the island, who is endeavoring to escape on a raft. The beautiful Bermuda scenery is used to advantage. F.

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in

"THE LILY OF POVERTY FLAT"

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REVIEWS OF FEATURE FILMS

A Woman's Revenge (Edison, April 16).—Whereas almost any feature producer would show the actual kidnapping and extract the last bit of excitement therefrom the Edison way of doing it gives the heartache it occasions to the parents and the woman who is in charge of the child taken. It is, in brief, the child appeal that softens the heart of the revengeful woman who has kidnapped the little one. Miriam Nesbitt is not only the central character but takes the entire product under her wing in an approved proprietary way that makes one feel that it is not complete when she is "off." She has two parts to play, middle-aged roles, and is in the height of her artistic glory; softness and worldy cynicism allow for facial contrast. It only goes to prove once more that in the right part, which she here has, Miriam Nesbitt is not to be bettered. Aside from this, Director Langdon West has marshaled his forces well. Settings and exteriors as with camera work, contributed to the final good result. The desire for revenge is fostered in the woman against the man who married after he had deserted her for some time past. This is intimated at the first of the film and with it the determination comes to avenge herself. She steals his child, dresses as a nun and keeps the child in her room vainly trying to take the place of its mother. Matters have gone badly with the father, however, and he is able to promise only a ransom of one thousand, all he has. In her nun's dress the gradually melting woman is able to watch some of the mother's emotions and decides to give the daughter back. Complications have meanwhile resulted in which the rest of the gang is captured while trying to get the blackmail, and the mother reaches the edge of the Hudson Palisades for a fearful leap to the bottom. The supposed nun, who is on her way to restore the child prevents her. Later, in her every-day clothes, both the child and mother fail to identify her at the earnest desire of the police.

The changed woman then steals the thousand dollars from her confederates and sends it as an anonymous contribution to an orphan's asylum. What her confederates will do to her, how the father of the child will take it are among the questions that an aroused interest will have to decide for itself, as the play ends here. F.

The Grind (Rex-Universal, April 11).—The kind of grind meant is that enjoyed by girls who work. Three sisters live together in a manner that the good sets suggest as communal economy as well as sisterly companionship. The youngest works at a ribbon counter. This proves too much for her strength, and she is brought home, after a fainting spell, one day, and put to bed. This leaves the support of the flat upon the next sister, who is a stenographer, and the oldest. Thus the middle sister accepts her employer's advances and also a necklace. Then she cannot refuse a visit to his country home. The remaining sister is the "wise" one, being a chorus girl. A few of the usually acceptable incidents of the profession are shown, including a persistent stage-door Johnny. When word comes of the middle sister's predicament, the chorus girl grabs the nearest taxi, and rushes into a tense, if somewhat disagreeable situation, in taking the still nice but badly scared girl away from the drunken monster. Here the third changes to melodrama. The oldest girl, discharged for being absent the time she went to rescue her sister, gets a job in a cheap restaurant. Here she helps to rescue her stage Johnny friend (who happens to be the son of the man who tried to tempt the middle sister) from the attentions of a trio of crooks toward his bank roll. Doped, she takes him to her own home, the father is called, and all is made right. It is a thoroughly enjoyable story, one somewhat out of the usual run, and yet satisfying every requisite of photoplay technique. Joseph De Grasse directed. Ida May Parks is the author. Besides Pauline Bush and Queenie and Helen Rosaire, Lon Chaney, and Ray Gallagher save the film its distinction in matters of cast. E.

Saved by a Dream (Victor-Universal, April 12).—It is impossible not to admire this story for the way it is presented, as it is equally impossible not to recognize a similarity to an astounding number of other films. Brinsley Shaw, for the picture's being, is a silvery-haired father; Harry C. Myers, his son, and Rosemary Theby makes herself up as a very lascivious and intoxicating adventuress who runs a gambling house. Naturally the woman appeals to the youth when he meets her, and his socially equal choice is forgotten, much to his father's disquietude. Finally the father refuses to give more money for the continuance of such an infatuation, and the son retires to his room to dream, and his illusionary adventures are sufficient to cure him for good. One cannot help, however, foreseeing what is to come. So it is that the dream, begun early, lets the cat out of the bag, and with it any suspense the offering might have had. The trio of actors are especially adapted to this drawing-room, dress suit, Oriental-mystic-parlor type of play, and in this we find it quite acceptable. The dream shows him urged by the woman to steal his father's money and his checking his own father. Later his committing suicide. F.

A Wild Irish Rose (Gold Seal, April 13).—Outside of being an Irish love story which contains its young master and a villainous village tradesman, both after the same girl, the effort of the producers has been to create as near an Irish atmosphere as some six or seven thousand miles separation of locality of inspiration and execution could possibly produce. Charles Gyblin and his excellent cast, which includes Cleo Madison in the role of the serio Irish maid, will be gratified to know that the result is "typically Irish." Thatched roofs, a collection of houses built to add to the Universal collection of dwellings of the nations, and well-chosen exteriors other than these gave the well gotten up and working cast the proper confidence in their ultimate success. Pure California sunshine seems to have been caught by the camera man. A Celtic lyric would be a more appropriate term than an Irish romance, beginning as a wild creature—picture the boyish girl playing pranks on her neighbors and suitors and selecting pretty woodland spots as background—she is finally cornered by a brook by her very persistent admirer, the tradesman. To her rescue comes the young master of the manor, who explains later, after he has quite won the girl's heart, that he cannot marry her, because of an insane wife who is still alive. Hearts easily won are seemingly as easily broken, for the girl mourns his defalcation in the matter of matrimony bitterly, her carryings on being a matter of local gossip. There follows another period of suit by the same man, which may furnish some amusement with her means of discouragement, but finally, because of a forged letter, she believes her love bosses and gives in. At the crucial moment, in real Irish vein, the young master comes back to claim her, displacing the other man as the minister is about to pronounce the binding contract. The offering is not only prettily interesting, but is a notable contribution to a few infrequent films that have purported to portray the Irish village life. F.

Poisoned by Jealousy (Edison, April 30).—An exceedingly good drama of Italian life, written by Salvator Stano and Clement Easton, and featuring Harry Beaumont, Carlton King, and Bessie Learn. Whereas, there is no great amount of originality in the plot of this two-part picture, it is staged and acted in such a manner that it automatically becomes interesting. Two Italians are in love with the same girl, a cabaret singer, and as she can only marry one, an opportunity is afforded the other to do some nefarious plotting. The husband comes to America, which furnishes further opportunity to render inharmonious the tenor of love's sweet song, but in the end everything is straightened out, and the victim of the green-eyed monster disappears and leaves the two young lovers and their new baby in the arms of marital felicity and conjugality. Staged by Langdon West. E.

The Little Girl in the Attic (Lammle, May 5).—Reel the first occupies itself with picturing a little girl being sent to boarding school, her father enlisting in the Civil War, and the end of the reel bringing the news of his death. The interim is occupied in depicting some different scenes at the young girl's school—difficult because the girls are at an age that is particularly trying on young women to imitate, but it is done here without trouble. The rest of the offering concerns the subsequent schooling of the young girl, relegated to an attic existence since the school principal was no longer receiving money for her maintenance, and obliged to work. Now, there enters a faithful darky servitor, who not only alleviates her hunger, but also succeeds at last in bringing the girl's proud grandfather, who disapproved of his son's marriage, to adopt the young girl. Pretty sentiment characterizes it, and as a character and incident study it is a good two-reeler example. The worst mistake is that a kitten carried by the girl throughout the picture does not grow up, a living witness to the bit of action that months pass after her father's death.—Frank Lloyd directed, and Calder Johnson contributed the scenario. F.

Almost a King (Nestor, May 5).—Two reels of Nestor comedy, to judge by this offering, means no greater effort but twice the length. It was written and produced by Al. E. Christie, who dressed his company (a royal costumes that should burlesque royalty, not only in appearance, but he trained them to ridicule their ways as well. Thus a delicatessen storekeeper from Brooklyn is found to be the linear descendant to the Kingdom of Limburg and the next in order to the crown, and is immediately summoned to his kingdom. The main difficulty at the court is competition between him and a traveling salesman for the princess, and to end it his wife and children arrive and take him back to Brooklyn. F.

Rene Haggard Journeys On (Rex, May 6).—"My boy, why did you do it," the mother's query after her son has been condemned to die before a full court room, causes that artistic dialogist to sit down and tell the why and wherefore. Then the story shifts back to farm days when his sister eloped with a politician, who soon after deserted her. Then her now town prominent, and was later elected governor. The politician now came back to blackmail, and the brother, the narrator, of course, came to the rescue by killing the man who threatened to break up his sister's married happiness. Of course, he is then arrested, and found guilty as described. The scene now shifts to the death house, where a final sadness is accounts to his dying of some disease before his time, and only a few hours before the governor has signed a pardon, being apprised of the details by the young man's mother after he has told her the story which we have learned. The timing of these different parts, the stories within stories, are the only possibly new phases a well-worn subject receives. Ben Wilson played the lead and directed. F.

His Brother's Debt (American, April 5).—While the story is undeniably original, so far as a new mixture of well-known materials can make it so, there does not seem to be any particular sympathy attracted for any one of its characters. Something is shown at fault with most of them. It may best be judged by its story, which relates the marrying of the brother because his brother who dies had contracted a little personal debt to a certain girl. Then years elapse and show love a stranger to the household, while the married man is competitive contractor to his former employer whose daughter he jilted that he might settle his brother's debt. All bids are won by the parent company until the wife accidentally discovers that her husband's employee is giving away his employer's bids. So she double-crosses the parent of the jilted girl and her husband wins the bid. Finding out what his wife has done for him, love, as it does in fiction, comes to him at last, and they embrace. F.

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